51 Adeliza

MARVEL

Issue 191 30th September 1992 UK £2.50 US $4.50 CAN $5.50

DOCTOR WHO MAGAZINE™

BBC VIDEO COMPETITION

TEN sets of New *DOCTOR WHO* tapes MUST be won!

BEHIND THE SCENES –

THE LEISURE HIVE

All change for the programme?

FREE POSTER

Plus -

SIXTIES SECRETS REVEALED! BY SCRIPT EDITOR DONALD TOSH

40>

9 770957 981042

SHE HAS FRIENDS IN HIGH PLACES...

SHE HAS ACCESS TO
TOP SECRET
EXPERIMENTS...

SHE USES THE
LATEST
TECHNOLOGY...

JUST WHO IS SARAH JANE SMITH?

Find out just how this extraordinary journalist got her stories in the 1992 *Doctor Who Magazine Holiday Special*, produced in association with *The Metropolitan* TM. On sale 23rd July from all good newsagents and specialist comic bookstores!

GALLIFREY GUARDIAN 4
Amongst the mix of topical news and reviews this issue is a look at the success of BBC Audio's Evil of the Daleks *and a chance to win Alternative Software's new computer game!*

SCRIPT EDITING *WHO*.............. 10
Marcus Hearn continues his investigations into Fleet Street's look at Doctor Who *through the ages. This issue it's 1974 – and Tom Baker assumes the mantle of the show. Just how popular was he? Plus a special look at press reaction to the stage play of the same year,* The Seven Keys to Doomsday!

OFF THE SHELF 18
Gary Russell ponders the worthiness of The Tom Baker Years *and suggests that* Earthshock *is not all it's cracked up to be!*

BRIEF ENCOUNTER: *REUNION* 22
The Doctor finally tracks down an old friend and discovers just how life has treated her over the years! A short story by David Carroll, illustrated by John Molyneaux.

ARCHIVE: *THE LEISURE HIVE* 23
A turning point for Doctor Who *as John Nathan-Turner assumed the mantle of producer and brought the series right into the Eighties. A detailed look behind the scenes with Andrew Pixley.*

COMIC STRIP: *MEMORIAL* 31
The Doctor and Ace visit Earth, where someone the Doctor has met before is now having some odd dreams. Is there a connection? A new story by Warwick Gray, with art by John Ridgway.

DIRECTING *WHO?* 39
Lovett Bickford, director of The Leisure Hive *discusses his* Doctor Who *career with Marcus Hearn.*

TIME LINES.......................... 44
Was Shada worth the wait? Does Alan Jonns like poetry? Your views.

> "Do you know where the word Ace comes from?"
> "No."
> "From the Latin, as a unit of weight."
> "Cheers, Professor."
> The Doctor and Ace,
> *Timewyrm: Revelation*

Sorry. Not much is it, just five letters, but it is offered honestly! Here at **Marvel,** we don't exactly relish the idea of putting up the price of your **Doctor Who Magazine,** even by as little as 25p – but once again, the economic climate has forced the rise in price.

Of course, I could go on to say that there aren't very many other *Doctor Who*-based magazines that offer you *fifty-two* pages on your favourite character every four weeks for an equivalent sum. Plus, we've added an extra *four* pages of full colour to the magazine, largely in response to readers' suggestions, which now means your pull-out-and-keep archive section is full colour throughout. That aside, I hope you continue to feel that **DWM** is worth the extra cost and stay with us over the coming months.

If you've liked the changes we've made in recent months, you should enjoy what is to come, including more free gifts, original fiction, a longer comic strip, some more features on unmade *Doctor Who* adventures and, of course, the forthcoming celebratory 200th issue!

Gary

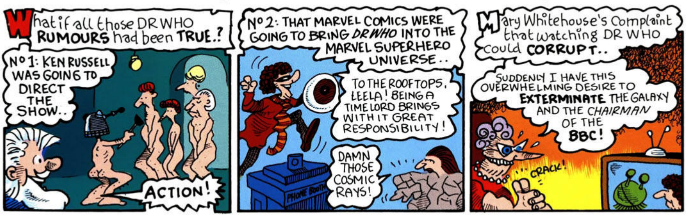
BEHIND THE SCENES 46
Marcus Hearn continues his conversations with visual effects designer Ian Scoones. This month, Ian discusses the introduction of K9 and building Egyptian artifacts!

THE DALEKS: 14 **.................... 51**
More of this classic Sixties strip by David Whitaker and Richard Jennings, reprinted in full colour.

Busy Editor: **Gary Russell**
Busier Designer: **Peri Godbold**
Lazy Good-for-Nothing: **Louise Cassell**
Walking Ansafone: **Tim Quinn**
Hectic Production: **Chris McCormack**
Excitable Promoter: **Fiona Moscatelli**
Naughty-but-Nice Advertising: **Jane Smale**
Man from the Ministry: **John Nathan-Turner**
Laid Back Senior Editor: **John Freeman**
Editorial Director: **Paul Neary**
Managing Dirctor: **Vincent Conran**

Thanks this issue to: Ian Scoones, Donald Tosh, Lovett Bickford, Vicky Thomas, Perry Coysh, Simon Sadler, David J Howe, BBC Radiophonic Workshop, *Steel Sky, DWB and* Phil Clark *of Nostalgia and Comics.*

Doctor Who? by Tim Quinn and Dicky Howett



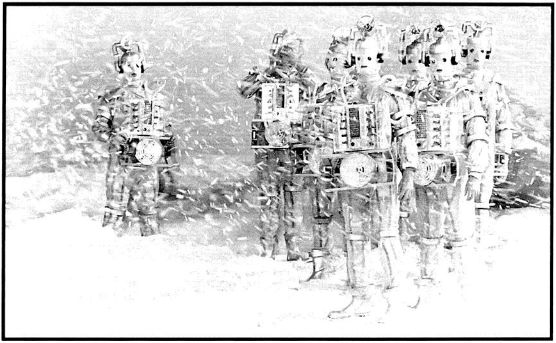
What if all those DR WHO RUMOURS had been TRUE..?
Nº 1: KEN RUSSELL WAS GOING TO DIRECT THE SHOW..
ACTION!
Nº 2: THAT MARVEL COMICS WERE GOING TO BRING DR WHO INTO THE MARVEL SUPERHERO UNIVERSE..
TO THE ROOFTOPS, LEELA! BEING A TIME LORD BRINGS WITH IT GREAT RESPONSIBILITY!
DAMN THOSE COSMIC RAYS!
PHONE BOOTH
Mary Whitehouse's Complaint that watching DR WHO Could CORRUPT..
SUDDENLY I HAVE THIS OVERWHELMING DESIRE TO EXTERMINATE THE GALAXY AND THE CHAIRMAN OF THE BBC!
CRACK!

ABC
AUDIT BUREAU OF CIRCULATIONS
CONSUMER PRESS

Doctor Who Magazine™ is published by Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. All *Doctor Who* material is ©1992 BBC. *The Daleks* strip ©*The Daily Express.* All other material is © Marvel Comics Ltd., unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity which may exist is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. All letters sent to this magazine will be considered for publication, but the publishers cannot be held repsonsible for unsolicited manuscripts, photographs or artwork. For display advertising contact Jane Smale, tel: 071-497 2121, fax: 071-497 2234. Printed in the UK and distributed by Comag. "And I thought Hardin and I were losing face!" gasped Stimson as he opened Klout's wardrobe! ISSN 0957-9818

Gallifrey Guardian

BBC ENTERPRISES: FULL STEAM AHEAD FOR '93?



The Cybermen seen in *The Tenth Planet*. A possible special release of 1993 - the Thirtieth Anniversary year of *Doctor Who*. Photo © BBC

Rumours abound that 1993 should see a veritable glut of releases, both from BBC Home Video and BBC Audio Collection to help celebrate *Doctor Who*'s Thirtieth Anniversary. With a selection of one-off specials, fan-favourite releases and potential new material, 1993 looks set to better 1992's batch of popular tapes!

Although *no* concrete plans have been made, many rumours are being spread concerning a mammoth line-up of releases by BBC Home Video for 1993.

Apart from the already announced release of the Troughton/Cyberman classic *The Invasion*, with the gap caused by two missing episodes linked by narration from the Brigadier himself, actor Nicholas Courtney, two other incomplete stories are being considered by the BBC. Actress Carole Ann Ford who played the Doctor's grand-daughter Susan, is being approached to link *The Reign of Terror*, the Season One historical adventure by the late Dennis Spooner. The fourth and fifth episodes of that story are missing. Michael Craze, who portrayed companion seaman Ben Jackson during the mid-Sixties is a contender to link *The Tenth Planet*, the final William Hartnell adventure which first introduced the Kit Pedler/Gerry Davis creations the Cybermen.

In the past, ex-*Doctor Who* producer John Nathan-Turner who oversees BBC Home Videos' special *Doctor Who* releases, has previously been reluctant to issue an incomplete story where the final episode is missing. However, the recent critical and financial success of BBC Home Videos' *Doctor Who* special releases must be considered a deciding factor in this release. This only leaves the Troughton tale *The Ice Warriors* (One, Four, Five and Six exist) plus four other odd Troughton episodes (*The Faceless Ones* Episodes 1 and 3, *The Web of Fear* Episode 1 and *The Underwater Menace* Episode 1) as potential *Doctor Who* special releases.

Doctor Who - The Documentaries is another special provisionally planned for next year. Coupling the 1977 *The Lively Arts* documentary *Whose Doctor Who?* with the recent *Resistance Is Useless* programme from *The Late Show* team, this tape would echo the recently released *The Tom Baker Years* as an essentially clips-orientated special.

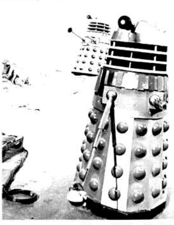


Photo © Ray Cusick

Further *The Years Tapes* are in very early planning stages - obviously featuring *The Davison Years*, *The Colin Baker Years* and *The McCoy Years*. The exact formats for those has not been confirmed, but it would seem likely to be clips akin to *The Tom Baker Years*, plus feature material and interview footage with Doctors and companions drawn from such magazine programmes as *Saturday Superstore*, *Pebble Mill at One* and *Going Live*.

However, the more traditional releases of complete adventures have not been forgotten. Although dropped from the 1992 schedule, both the Tom Baker story *Image of the Fendahl* and the Colin Baker adventure *Vengeance on Varos* are provisionally on the list for '93. Hopefully satisfying the growing requests for stories from the Peter Davison era, both *Terminus* and *Enlightenment* are also slated for release, concluding the Black and White Guardian trilogy begun by this year's release of *Mawdryn Undead*.

It is hoped that the Jon Pertwee era will be represented by the release of *The Curse of Peladon* and that the Hartnell era will be represented by *The Chase*. This story was a popular request from fans in this year's **Doctor Who Magazine** Annual Survey results, but top of the list was the Sylvester McCoy adventure *Remembrance of the Daleks*. Proof that the BBC *do* listen to your requests is that story's planned release in the autumn of 1993.

The programme's silver anniversary was acknowedged in 1987 by the Cyberman story *Silver Nemesis*. In America, a documentary on the making of the story was aired and that will be added to the end of a tape featuring the Twenty-Fifth anniversary story early next year.

Exactly how the November 23rd 1993 celebratory anniversary will be acknowledged is unconfirmed, but it is again rumoured that BBC Home Video are planning something very special to mark the event.

In a normal year, BBC Home Video release twelve tapes per year but as 1993 is the anniversary year, BBC Enterprises are delighted to be able to isue eight special tapes and eight traditional releases.

All in all, it looks as if 1993, a year potentially still devoid of any new *Doctor Who*, will be a year in which all aspects of the programme's past will be adequately covered.

BOOK NEWS

On the Target novelisation front, following on from the March re-issues of the now re-titled *Terror of the Zygons* and *Pyramids of Mars* comes *Meglos* and *The Face of Evil*, both by Terrance Dicks and both with new Alister Pearson covers. The John Peel novelisations of both *The Evil of the Daleks* and *The Power of the Daleks* should be out shortly after that. Both have Alister Pearson jackets.

Virgin's *Doctor Who - The New Adventures* continue apace with their new monthly schedule starting next year with Ben Aaronovitch's *Transit*. After that comes Gareth Roberts' *The Highest Science* (cover by Peter Elson). March sees *The Pit* by Neil Penswick, April *Deceit* by series editor Peter Darvill-Evans - which reunites Ace with the Doctor and Bernice - and in May the loosely themed *Future History Cycle* comes to a close in *Lucifer Rising*, by Andrew Lane and Jim Mortimore.

Following on from that mini-series are four unconnected adventures, starting with *White Darkness* by new author David McIntee in June. *Shadowmind* is July's title by another newcomer Chris Bulis, and Nigel Robinson returns to the series in August with *Birthright*. Robinson's previous *Doctor Who* novel was *Timewyrm: Apocalypse*, since when he's been working on a series of adaptations of the new George Lucas television series *Young Indiana Jones* for Bantam Books. Although final contracts have yet to be signed, Cyberleader extraordinaire David Banks has a novel pencilled into the September slot called *Iceberg*.

Following on from those is a proposed series of linked novels. *None* of these authors have signed contracts but all look hopeful. Jim Mortimore, this time writing alone, gets things underway with *Bloodheat*, followed by Daniel Blythe's *The Dimension Riders*. Kate Orman, author of the *Brief Encounter* story *The Useful Pile* in **DWM 188**, has written *The Left-Handed Hummingbird*. Co-author of Virgin's forthcoming guidebook to *Red Dwarf*, Steve Lyons has written *Conundrum* and the linked series wraps up with Paul Cornell's third *New Adventures* novel, *Anarchy in the UK*. It must be stressed again that *none* of the above five books are officially confirmed.

Doctor Who - The Who Girls, the proposed book about the Doctor's female companions by ex-Mediaband director Paul Smith, who still owes money to many merchandise creators as well as **DWM** readers who have answered his mail order adverts for his personality photographs (see **DWM 188**), seems to have been shelved for now by Virgin.

Meanwhile, the company are looking into various ideas to help celebrate *Doctor Who*'s Thirtieth anniversary next year.

EXPLORATORY LECTURES

Further to last issue's announcements about the *Doctor Who* lectures taking place in October at the Arnolfini Arts Centre in Bristol, the city currently hosting a *Doctor Who* exhibition at *The Exploratory* (see voucher on page 7), Teynham Productions Ltd., organisers of the lecture event have now announced the dates as being Saturday 31st October and Sunday 1st November 1992.

Although not all the guests have been confirmed, the Fourth Doctor Tom Baker will be present and William Russell who played the First Doctor's companion Ian Chesteron during the show's first two seasons has expressed an interest in going. Tickets and further information from the Arnolfini on 0272-299194.

➤

THE SEARCH CONTINUES...

One of the producers at BBC Home Video has now begun contacting all the overseas television stations which bought episodes of *Doctor Who* during the Sixties and Seventies. Responses are coming in slowly, but sadly no missing episodes have turned up.

Through **DWM**, BBC Home Video are once again appealing to *Doctor Who* fans to contact them if they have any information regarding missing material. No questions will be asked and BBC Achives will give the donor a copy of any returned material from missing stories.

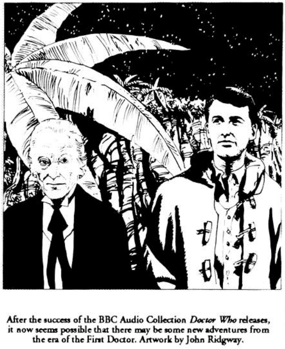
DOCTOR WHO AND THE BBC AUDIO COLLECTION: A HUGE SUCCESS

1992 has been an exceptionally good year for the BBC Audio Collection. Their first two *Doctor Who* soundtrack releases have proved phenomenally popular, despite some criticisms over the sound quality, and *The Evil of the Daleks* made recording history, not just for the BBC but for the music business in general. The release was not only Number One in the various spoken word charts, but became the first ever spoken word release to enter the Gallup/CIN Top 75 album chart. Its position at number 73 could well have been higher bearing in mind that a majority of retail outlets that sell spoken word material, for instance bookshops, are not part of the large chain of chart return shops whose computerised sales figures make up the charts in this country. BBC Audio Collection producer Sue Anstruther, herself a former production associate on the television show, was "delighted and impressed" and felt it confirmed her view that *Doctor Who* "has a loyal and dedicated following that always guarantees sales and only strengthens our commitment to *Doctor Who*. I feel confident that *Doctor Who* and the BBC Audio Collection have a good future ahead of us." Sue also asked **DWM** to tell her which stories readers had written in, suggesting what should be released next. As a result, both *The Power of the Daleks* and *Fury from the Deep* are being seriously considered, and Sue hopes at least an additional four stories can be added to those to make an impressive set of releases for next year.

Sue was also delighted to tell **DWM** that she has been been contacted by Stephanie Whitaker, the widow of original *Doctor Who* story editor David. Stephanie has some unused *Doctor Who* scripts from the Sixties written by her late husband and Sue Anstruther is looking into ways of having those recorded and released at some point in the future.

Joining Sue, overseeing the writing of the linking material of the next two BBC Audio Collection *Doctor Who* releases, is former *Who* script editor Eric Saward who wrote the only original *Doctor Who* radio play, *Slipback*, in 1985 - commercially available as part of the BBC Radio Collection. His background in radio, his knowledge of *Doctor Who* and John Nathan-Turner's busy schedule with BBC Home Video made him an obvious choice, says Sue.

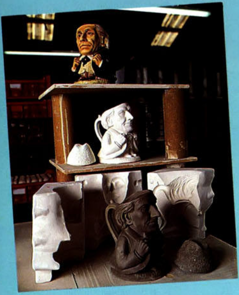
Sue Anstruther hopes that the next two *Doctor Who* BBC Audio Collection stories should be released around April 1993.

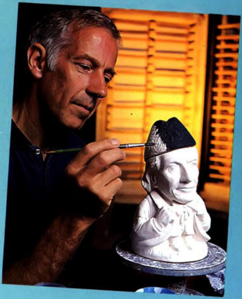


After the success of the BBC Audio Collection *Doctor Who* releases, it now seems possible that there may be some new adventures from the era of the First Doctor. Artwork by John Ridgway.

NEW LUXURY *WHO* MERCHANDISE

A new and exciting set of *Doctor Who* merchandise is on its way, starting this Autumn with the first in a series of limited edition hand-crafted pottery tankards, similar to traditional English Toby Jugs.





Produced by The Lustleigh Pottery, part of the Bovey Tracey Potteries in Devon are responsible for this high-quality range of tank-ards, beginning appropriately enough with a William Hartnell caricature tankard.

Working from photos and videos, the sculptor has spent several days creating the basic mould from which the Hartnell tankards are taken.

The tankards are two-piece affairs, the hat lifting off to reveal the hollow insides. Each tankard is hand-painted in good detail and comes with a Certificate of Ownership.

Only 750 of each Doctor will be made and it looks as if they are going to sell out very quickly indeed. The Hartnell one should be available from the Pottery by the time you read this, and they expect to have the Troughton one ready by the Christmas/New Year period. During *Doctor Who*'s anniversary thirtieth year, it is hoped that the other five tankards will also become available.

WHEN BRITISH INSTITUTIONS CLASH!

Two of *Doctor Who*'s biggest foes got together during July for the ITV Telethon courtesy of Kevin Taylor and the Hyde Fundraisers in Cheshire.

To help the charity work, Kevin and his team took a TARDIS, some Cybermen, a Yeti, a Voc Robot and even Scaroth last of the Jaggaroth along to Granada Television in Manchester to help coerce passers-by into parting with their money. By far the biggest shock of the day had to be two Daleks managing to find their way to Alf's mini-market and the Rovers Return in *Coronation Street*. Current members of the *Coronation Street* cast include former companion William (Ian Chesterton) Russell and Geoffrey (*Image of the Fendahl/Nightmare of Eden*) Hinsliffe.

Kevin reports that a successful day was had by all and they expect to be in force once again this November to tie-in with the BBC's annual *Children in Need* telethon!

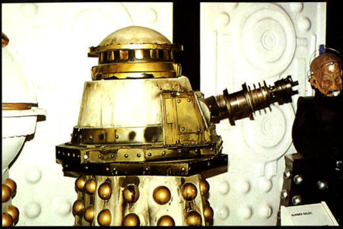
CORNER SHOP
ALF'S
MINI
MA

ROVERS RETURN INN
ROVERS RETURN

EXPLORING THE EXPLORATORY

M & J Enterprises have recently moved much of their successful *Doctor Who* exhibition from London's *Museum of the Moving Image* down to *The Exploratory* in Bristol. Now on display are such creatures as Vervoids, Daleks, Cybermen and a host of others!

Former BBC visual-effects designer Ian Scoones (see *Behind-the-Scenes* : page 46) has designed the exhibition and it focusses far more on the effects side of the pro-gramme. DWM photogapher Paula Bentham recently went down to look at the exhibition.



BEYOND THE TARDIS

COMPILED BY
DOMINIC MAY

Doctors: The 1954 movie, *Black Knight* was screened on BBC2 towards the end of July and featured both the late **Patrick Troughton** and film Doctor, **Peter Cushing**. Troughton was also to be seen on Channel 4's screening of *Chance of A Lifetime.*

The distinct voice-over tones of **Tom Baker** can be heard on *BP Now,* a 15 minute corporate video for British Petroleum.

Further to last issue's news, **Peter Davison** continues his tour in *The Decorator* by Donald Churchill. Week commencing **12th October** now sees the Ashcroft Theatre, Croydon replaced by the Theatre Royal, Nottingham (Box office [0602] 482626). W/C **19th October** is the New Theatre, Hull (B/O [0482] 226655). Two additional weeks are expected. Peter's long-awaited re-appearance as Dr Stephen Daker in *A Very Polish Practice* (see **DWM 185**) is now imminent for transmission as a BBC Screen One film as is an appearance in BBC-1's *Kinsey.* He also found time to appear on *TV-AM* in late July.

Colin Baker's tour in *Death and the Maiden* carries on with week commencing **7th September** - Arts Theatre, Cambridge (Box Office [0223] 352000); w/c **14th September** - Lyceum, Sheffield (B/O [0742] 769922); w/c **21st September** - Richmond Theatre (B/O [081] 940 0088); w/c **28th September** - Theatre Royal, Nottingham (B/O [0602] 482626); w/c **5th October** - Marlowe, Canterbury (B/O [0227] 767246); w/c **12th October** - Hawth, Crawley (B/O [0293] 553636);w/c **19th October** - Festival, Malvern (B/O [0684] 892277). Please check with the box offices before going along. More dates next month. Next year the play will be turned into a feature film starring Glenn Close and directed by Roman Polanski.

Theatre Doctor **Trevor Martin** continues to be employed by the Royal Shakespeare Company at Stratford-upon-Avon. He can be seen in repertory as Baptista in Shakespeare's *The Taming of the Shrew,* Soldan of Egypt in Marlowe's *Tamburlaine the Great* and Eumaeus in Derek Walcott's new play *The Odyssey.*

Companions: **Roy Castle** was recently presented with an award by ASH and the British Heart Foundation for his vigorous anti-smoking campaign, which he has pursued since being diagnosed last year as suffering from lung cancer. ►

FREE VOUCHER

Presentation of this voucher at the entrance to *The Exploratory*, Temple Meads, Bristol will entitle Marvel Comics' Doctor Who Magazine readers to 50p off the price of admission during the month of September 1992.

OFFER CLOSES SEPTEMBER 30th 1992.
ONE VOUCHER PER CUSTOMER

◄ The 60-year-old co-star of the film *Doctor Who and the Daleks* is convinced his condition arose through passive smoking.

Radio 4 recently broadcast Michael Wall's play, *Runaway*, which traced segments of the life of Gail, who at the age of forty-five was played by **Maureen O'Brien**.

Honeycomb Animation Studios, the company behind *Tube Mice*, which also attempted to obtain the rights to make a cartoon version of *Doctor Who* two years ago, has been commissioned to produce a pilot for Tyne Tees Television entitled *Mogsy*. The show is about a gang of cats, one of which is Cabriole, who will be voiced by **Sophie Aldred**. If successful, a full series will go into production in 1992.

Producers: The *Screen One* film, *Running Late*, written by Simon Gray, for which **Verity Lambert** is the producer (see **DWM 188**) was shot in London during June and stars Peter Bowles, Roshan Seth and Renée Asherson.

John Nathan-Turner's corporate stage show for the BBC is expected to begin an eighteen month tour next year.

Writers: *Brothers of Siam*, the story of which **Johnny** *Traken/Arc/Warriors* **Byrne** has turned into a screenplay with Steven Conrad, goes into production on 14th September in Thailand and Poland under directors George Dugdale, Peter Litten and Felice Arden with a budget of $18 million. The script is based on the true story of Chang and Eng, the original Siamese twins, whose deformity brought them fame and fortune but led to entrapment, degradation, loneliness and dissension. However, they still managed to father twenty-one children! Still no new news on this company's *Doctor Who* movie though!

Meltdown To Murder, the first episode of *Virtual Murder*, the series which later featured **Jon Pertwee** as arsonist Luis Silverado (see **DWM 188**), was written by Sil creator *Philip Martin*, who also appeared as Giles Bern in the story. **Bernard** "Varga" **Bresslaw** played Lithgow, while **Bernard** "Gulliver/many a Time Lord" **Horsfall** was Professor Donn in the Pertwee episode.

Ian Briggs, famed for *Dragonfire* and *The Curse of Fenric*, is also an actor, who recently played the rôle of Clem in the Radio 4 adaptation of Robert Louis Stevenson's unfinished novel, *Weir of Hermiston*.

The Teen People, **written by** ***Nightshade*** **author Mark Gattis, who also stars in it. Photo © Kev Dutton**

The Teen People, the cult theatre comedy by *New Adventure: Nightshade* author Mark Gatiss is to open at London's The Man in the Moon Theatre, King's Road, Chelsea. It runs between **8th - 26th September** and is an affectionate pastiche of such Seventies telefantasy as *The Tomorrow People, Timeslip* and, of course, *Doctor Who*. On its last run the play received rave reviews from *Time Out, City Limits*, the BBC and DWM and is destined to make an even bigger impression this time around.

Directors: The seventh and final series of Zenith's highly popular *Inspector Morse* is currently being made. *Horns of Nimon* director, the late **Kenny McBain**, originated the idea and produced the first three series. At this season's launch party, Central TV Chairman Leslie Hill paid tribute to McBain, "It was Kenny who knew Morse would capture viewers' imaginations and - against every precedent - hold them spellbound throughout two hours of peak-time... he would have been delighted to have discovered a modern condition called *Morse* mania."

Well used to overseas filming, having directed *Planet of Fire*, (as well as *Castrovalva* and *Snakedance*) **Fiona Cumming** has been in Spain taking charge of certain episodes of the BBC's new soap opera *Eldorado*. ◄►

STOP PRESS

As we went to press, we heard that the new season of *Doctor Who* repeats are due to start on Friday September 4th, running after the repeat of Gerry Anderson's popular series *Stingray*, at around 6.25pm on BBC2. The run gets underway with another Jon Pertwee story, the recently re-colourised version of *The Dæmons*, as reported in **DWM 189**. The series will run up to and beyond Christmas, continuing with four-part stories from the Tom Baker, Peter Davison, Colin Baker and Sylvester McCoy eras. No stories have been decided upon yet but your recent comments and suggestions on this topic have been passed onto *The Late Show* team, who have commissioned these repeats.

STOP PRESS (AGAIN!) AS OF 19/8/92 **we have heard that the BBC have decided not to run the repeat season of** *Doctor Who* until January 1993. It is still hoped that *The Demons* **will start the season then, but no firm dates have been decided upon yet!**

PUBLIC IMAGE

British video sales...

This summer's special *Doctor Who* releases from BBC Home Video (in the shops officially from 6th July) upheld the consistent success of this year's chart hits. All three newcomers - *Shada, Daleks - the Early Years* and *Cybermen - the Early Years* - entered the Gallup/CIN video sales chart within the Top Ten.

Proving the most successful of the new trio was the hitherto "lost" *Shada*, entering at Number Four, its novelty apparently outweighing the high twin-pack price-tag. The black and white Dalek overview was the runner-up, entering at Number Five, with the Cybermn's similar summary entering at Number Eight.

However, for the *first* time this year, *Doctor Who* tapes were not the highest new entries of the week - Disney's classic animated *Robin Hood* foxily crept in at Number One, and Prince and the New Power Generation's *Sexy MF* came in at Number Two. The previous debutant chart-topper, *An American Tale: Fievel Goes West* was still outselling all BBC releases at Number Three.

Since devoted collectors dominate the sales of *Doctor Who* tapes, any release initially out-sold by its siblings might be expected to fare rather better in later weeks. In fact simultaneous releases tend to drop down the charts in formation: the best seller of the previous week will still outsell the others afterwards and the weakest never catches up. This trend continued as *Shada* dropped to Number Eighteen, the Dalek tape went down to Twenty-One and the Cyber-tape to Twenty-Six.

Trade wholesalers seem to have predicted, wrongly, that *Shada* would sell less than the two compilation tapes. The chart compiled from stocks shiped out to wholesalers to video suppliers immediately preceding their release had the Dalek tape at Number Twelve, the Cybermen at Number Fourteen and *Shada* at Number Fifteen. This chart combines both retail *and* rental tape shipments, hence the lower positions.

Meanwhile, the three May releases followed this pattern of decline in the charts: in their third chart week the former Number One, *The Tomb of the Cybermen* fell to Number Sixteen,; *The Claws of Axos* fell to Number Thirty-Nine and *The Twin Dilemma* slithered down to Number Fifty-Five.

All three enjoyed an unusual fourth week within the Top 75 in the last week of May: *Tomb* down to Twenty-Three, *Axos* to Fifty-Four and *Dilemma* to Sixty-Three. The following week, however, all three tapes had disappeared from the chart, making way for the June *Blake's 7* releases.

Mark Wyman

BACK ISSUES

Marvel are now able to offer a limited number of Doctor Who back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US dollar equivalent only) to Doctor Who Magazine Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

DWM 151 Graham Williams on *The Nightmare Fair*, The Fall Guys (stunt work) Part 2; South West England Location Guide; Yeti feature. Text Story: *The Infinity Season* by Abnett and Dolan.

DWM 155 David Banks on *The Ultimate Adventure* plus interview with *Ghost Light's* Ian Hogg. Strip: *Nemesis of the Daleks: 4* by Starkings, Tomlinson and Sullivan; plus a feature on recent comic strips.

DWM 157 *The Web Planet* Archive: 2 including Fact File, interviews with Jackie Lane and Frank Windsor; *The Curse of Fenric* location feature. Strip: *Hunger from the Ends of Time: 1* by Abnett and Ridgway.

DWM 158 Interviews with Marc Platt, Bill Strutton and BBC publicist Kevin O'Shea, Season Twenty-Six Visual Effects Feature. Strip: *Hunger from the Ends of Time: 2.*

DWM 159 Season Twenty-Six Ep Guide (*Battlefield* and *Ghost Light*) plus South East Location Guide. Strip: *Train-Flight: 1* featuring Sarah Jane-Smith, by Donkin, Brand and Ridgway.

DWM 160 Free Pertwee and Ice Warriors poster, Barry Letts interview; Season Twenty-Six Ep Guide (*Curse of Fenric* and *Survival*)). Strip: *Train-Flight: 2.*

DWM 164 Interviews with John Nathan-Turner and Philip Madoc; *Terror of the Autons* Archive: 1; *The Two Doctors* recording feature: 2; Strip: *Fellow Travellers: 1* by Cartmel and Ranson.

DWM 165 Katy Manning and Video FX designer David Chapman interviewed plus *The Terror of the Autons* Archive:2 including fact file; and Foreign Locations Guide. Strip: *Fellow Travellers: 2.*

DWM 166 Nicola Bryant interview; Behind-the-scenes on *Mawdryn Undead*, Derrick Sherwin on UNIT and his era as producer. Strip: *Fellow Travellers*: 3.

DWM 167 Merchandise special; free flexi-disc. Interviews with director Waris Hussein and Virgin Editor Peter Darvill-Evans. Special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Farmer plus the first part of a proposed *Doctor Who* newspaper strip.

DWM 171 BBC Video special issue including check list, *The Aztecs* production feature, interviews with Wendy Padbury and Tomek Bork. Strip: *The Mark of Mandrogora: 3* by Abnett and Sullivan

DWM 172 *The Awakening* Archive including interview with writer Eric Pringle and additional material by designer Barry Newbery, actress Janet Fielding and producer John Nathan-Turner. Strip: *The Mark of Mandragora: 4.*

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus Fourth Doctor fiction and *Party Animals* strip by Russell, Collins and Pini.

DWM 174 Fifty-two page special; Davison poster and TARDIS journeys listing, console schematics, interview material on its original design, *The Three Doctors* Nostalgia and *The Chameleon Factor* comic strip by Comell, Sullivan and Farmer.

DWM 175 Virgin's *New Adventures* previewed with an extract from *Genesys* introduced by John Peel, illustrated by Paul Vyse. Interviews with James Ellis and Louise Jameson. Strip: *The Good Soldier: 1* by Cartmel, Collins and Pini.

DWM 176 Your views on the show, its merchandising and future! Plus a full Target books listing. Brief Encounter - *Mistaken Identity* - by Russell and Keable. Strip: *The Good Soldier: 2*

DWM 177 *The Visitation* Nostalgia; *Radio Times* - the Tom Baker Years plus interview with writer Peter Ling. Strip: *The Good Soldier: 3.*

DWM 178 *Slipback* archive and recording feature. Sophie Aldred on *Ghost Light*. interviews with Mary Tamm and *The New Adventures* novelists Terrance Dicks, Nigel Robinson and Paul Cornell. Brief Encounters - *Affirmative* by Read and *An Unfulfilled Dream* by Dunn - both illustrated by Vyse. Strip: *The Good Soldier: 4*

DWM 179 Tom Baker interview 1; plus *Genesis of the Daleks* Nostalgia; Strip: *A Glitch in Time* by Freeman and Whitaker.

DWM 180 Fifty-two pages! Patrick Troughton poster, *The Power of the Daleks* archive; interviews with Innes Lloyd, Christopher Barry and Tom Baker: 2. Strip: *Evening's Empire: 1* by Cartmel and Piers Rayner.

DWM 181 Free Seven Doctors poster, *Spearhead from Space* archive, plus Tom Baker interview: 3. Strip: *Fires Down Below* by Peel and Stokes, *The Daleks: 2* plus Brief Encounter - *Echoes of Future Past* by Summerfield - and fiction: *Heliotrope Bouquet: 1* by Abnett and Sullivan.

DWM 182 Free Daleks/Cybermen War Poster. Interviews with Clinton Greyn and director Darrol Blake. Special rôle-playing game module. Strip: *Spider God* by Moore and Gibbons plus *The Daleks: 3* .

DWM 183 *Planet of Evil* archive, exclusive photographs from *The Daleks' Master Plan* and *Terror of the Vervoids* nostalgia; Pertwee and McCoy interviewed. Strips: *Conflict of Interest* by Abnett and Whitaker, plus *The Daleks: 4*

DWM 185 Free Postcards; *The War Machines* archive; rare stills from *The Time Meddler*. Interviews with writer Ian Stuart Black and director Michael Ferguson. C Bidmead's contribution to the early Eighties. Brief Encounter *Ships* by Woolley and Lambert; Strips: *The Grief: 1* by Abnett and Danks plus *The Daleks: 6 & 7.*

DWM 186 Free Postcards *Enlightenment* archive, with feature by director Fiona Cumming; full details on *Resistance Is Useless*, plus interview with Archie Lauchlin. Interview: Tony Caunter; Brief Encounter: *Cathedral Heart* by Comell and Hudd; strips: *The Grief: 2* plus *The Daleks 8.*

DWM 187 Free Postcards Anneke Wills interview. *The Deadly Assassin* archive; interviews with Mitch Mitchell, Donald Hewlett, Tim Piggott-Smith and Bernard Holley; Brief Encounter: *A Romantic Evening* by Fowles and Griffin; Strips: *The Grief 3* plus *The Daleks 9*

DWM 188 Free Postcards. Interviews with directors Graeme Harper and Michael Leeston-Smith; *Revelation of the Daleks* archive; Brief Encounter *The Useful Pile* by Orman and Lambert; Strips: *Ravens: 1* by Cartmel, Williamson and Smith, plus *The Daleks 10.*

DWM 189. Free Postcards.The making of *Shada* with Douglas Adams, Pennant Roberts and Tom Baker. Interview with Rona Munro. Cybermen - the ultimate monsters? Brief Encounter *Time, Love and TARDIS* by Plath and Vyse. Strip: *Ravens: 2* plus *The Daleks 11* and *12.*

DWM 190.Wraparound cover. *Ghost Light* archived. Ian Scoones, Sharon Duce, Frank Windsor and Michael Cochrane interviewed. Brief Encounter: *A Visit to the Cinema* by Bishop and Lambert; Comic Strip: *Ravens: 3* plus *The Daleks 13*

SPECIALS

Rates as above. Please note that only limited stocks are available and are listed on a first come, first served basis.

SUMMER SPECIAL 1991

Full location listings feature. The making of *Silver Nemesis* by Sophie Aldred and *Delta and the Bannermen* by Gary Downie. Strip: *Seaside Rendezvous* by Cornell, Frank and Baskerville.

WINTER SPECIAL 1991

UNIT Special. Free poster. The making of the UNIT stories and contributions from Ben Aaronovitch, Derrick Sherwin and Nicholas Courtney . Strip: *The Man in the Ion Mask* by Abnett and Williamson. Brief Encounter by Colin Baker.

SPECIAL PROJECTS

Please note the different mail order prices for the specials below.

VOYAGER GRAPHIC NOVEL by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. UK £6.00, £8.00 overseas orders.

ABSLOM DAAK - DALEK KILLER by Steve Moore, John Tomlinson and Richard Starkings with art by Steve Dillon, David Lloyd and Lee Sullivan. The complete Abslom Daak story to date with additional text story and Kill Wagon and Dalek Death Wheel blueprints. UK £7.00, £9.00 overseas.

SCRIPT EDITING WHO

Donald Tosh

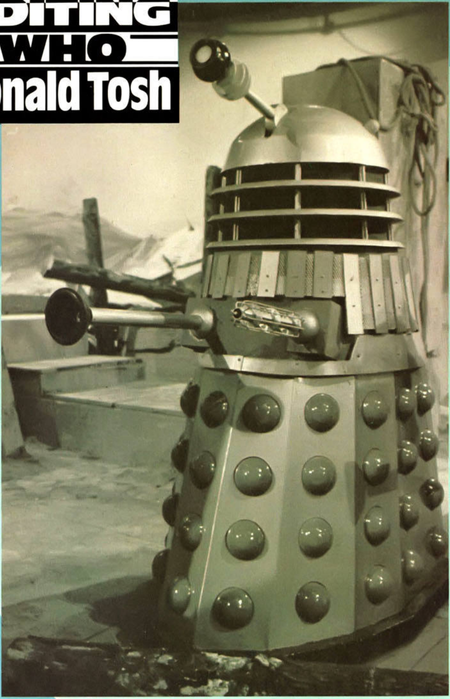


Photo © Barry Newbery

One of the less well-documented eras of *Doctor Who* is the later Hartnell era. Donald Tosh was the story editor for much of it and in the first of a two-part interview, he discusses this period with Andrew Evans.

"I came to the BBC from Granada Television, which I had joined in 1957. I was assistant to Francis Head who was in charge of the Story and Contract Department. Neither of us had a legal qualification to our names, although I did end up working in the legal profession for a short while some years later. We had to scrutinise every story contract that went through the company."

Whilst at Granada, Donald was given the brief to look for a format for a new twice-weekly serial which would be able to compete in the ratings with *Emergency Ward 10*, a hospital soap which was being produced by ATV, a rival independent network. One of the many script ideas which landed on his desk was provisionally titled *Florizel Street* which was set in the back streets of Manchester.

"I remember drafting a memo to Sydney Bernstein, who owned Granada in those days, which simply said 'Has potential'. The show was then given a three month trial run – but with a different title, *Coronation Street*. The rest, as they say, was history. But having been in at the start of one British institution, Tosh quickly began working over on another.

"After nearly six years with Granada I was then invited by Donald Wilson, who was Head of Serials at the BBC to come and do the BBC Classic Serials because he said I was one of the few people available who had actually read the books!

"When I got there I was asked to fill in for a couple of weeks on a programme called *Compact* instead, which was the BBC's own twice-weekly serial. I think the person I was supposed to be standing in for had fallen ill and they needed to find someone who understood the soap opera format. That was in 1962. Eighteen months later I was *still* working on *Compact*! I was then offered the choice of moving to another twice-weekly serial, *199 Park Lane* or *Doctor Who*. I decided to do *Doctor Who*.

"You see, with a soap opera you are rooted in just one time and place. But with *Doctor Who* we could travel backwards in time as well as forwards into the future. The challenge of doing stories set in the past and having to keep everything historically accurate I found particularly appealing.

"I joined the programme at a time of great change. In the previous story, *The Chase*, the two schoolteachers Ian and Barbara – the original companions – had been written out and Steven, played by Peter Purves, had just joined. It also coincided with a change in the management because Verity Lambert was saying 'goodbye' and handing over to John Wiles who was taking over as producer. I had to steer the scripts through that period of transition.

"One of the very first scenes which I saw being recorded before I took over officially as editor was from an episode of *The Chase*. The Daleks landed aboard the Marie Celeste in their time machine. No one knew *why* all the crew had jumped overboard but now they did because the Daleks landed there! I remember thinking how clever that was and that was just the sort of thing I wanted to do with *Doctor Who*. Up until then there were basically two different kinds of stories which had been done, the historical stories set in the past and the science fantasy stories set in the future. I wanted to blur that distinction and *The Time Meddler* was our first attempt to mix the two. It was a mould-breaker.

"It was also a good story to start on because it had been written by Dennis Spooner, my predecessor, and so I didn't really have to do very much work on it except make sure everyone learnt their lines. That wasn't a problem for most of the cast apart from Bill Hartnell, who was never very fond of sticking to the script! I remember nearly blowing a gasket during the second episode when he suddenly addressed the camera and started explaining 'Ah yes, William the Conqueror is going to come over and win the Battle of Hastings in 1066 etc, etc.' and proceeded to give away the rest of the plot! Of course *none* of this had been in the script. And we were all supposed to be ever so grateful! He had remembered vaguely what Dennis's dialogue was all about and thought that we'd be disappointed if he didn't manage to get the plot across. For some technical reason we weren't able to shoot it again and so it had to stay in."

HISTORICALLY ACCURATE

There was another scene in that episode in which it was suggested quite graphically that a Saxon woman, Edith, is raped

Background Photo © Ray Cusick

by one of the Vikings. Did Donald recall encountering any censorship problems at the time?

"Not that I remember. The Vikings after all did do that sort of thing and with the historicals we tried to be authentic as possible."

What were Donald's thoughts on seeing *The Time Meddler* on television again earlier this year?

"I thought it stood up remarkably well, although it did seem a little primitive in places! But then we had to film it in a very small studio and we were having to work within a budget which was equally small. In fact under the circumstances it was a miracle we were able to make it at all!

"I remember the director, Dougie Camfield, trying to film the shots of the TARDIS looking down from the clifftop for the final episode and having great difficulty with the camera angle. I said to him 'Don't worry too much about it. No one will notice and if they do, they'll have forgotten by next week.' Of course I didn't realise then that people would be watching it again twenty-seven years later!"

What did Donald think of the characters of the two companions which he inherited, Vicky and Steven?

"I thought Steven's character was underused. He was brought in to be the man of action but unfortunately the character didn't develop any nuances beyond that. There was so much more we should have done with that character. However Peter Purves wasn't always helped by dear old Bill who simply wouldn't remember his lines, especially when he got bored with a particular script.

"Maureen O'Brien, who played Vicki, was very particular about her scripts, I remember. There was one occasion when we were working on *Galaxy Four*, which was written by Bill Emms who was a schoolteacher. She came up to me during rehearsal with her copy of the script, wanting to change something, and when I wouldn't allow it said, 'This isn't Shakespeare, you know.' I replied: 'Not yet, dear, not yet!'. I think she left to go back to the theatre! That was rather ironic because when we wrote her out in *The Myth Makers* we changed her name to Cressida and married her off to Troilus, both of whom of course are Shakespearean characters!

MAKING MYTHS

"*The Myth Makers* was written by Donald Cotton, whom I also commissioned to write *The Gunfighters*. He was an extraordinary man who had written popular musicals for the BBC's Third Programme, on the radio. I met him originally when he was a student at the Guildhall School of Music through my sister. We both got on like a house on fire because he was very, very clever and very funny and very witty.

He had a wonderful way of playing with words and some of his episode titles were brilliant but unfortunately the powers-that-be objected to most of them being put up on the screen. The only one which I was able to retain in *The Myth Makers* was for the second episode, *Small Prophet, Quick Return*. Donald's original title for the final episode was *A Doctor in the Horse* but Johnny Wiles wouldn't have it because he didn't like these little jokes. So it was changed to *Horse of Destruction*.

"We were able to assemble a fabulous cast for that story purely because Donald had written the scripts. Max Adrian had done some of Donald's comic stuff on the stage before so I got Donald to ring him up and ask him if he would like to play King Priam and he said he would love to. We also had Frances White as Cassandra and Barrie Ingham playing Paris, both of whom had come straight from the Royal Shakespeare Company. I don't think they believed people did this sort of thing for a television programme which was supposedly for children!

"By this time Bill Hartnell was getting *very* wobbly on lines whereas Max Adrian had to have everything done just right and hated anybody who ad-libbed. Bill was not very happy about working with Max – I think he was also rather worried about being upstaged. He didn't admit as much to me, but he did have a word with Johnny Wiles. So we scripted it very carefully so that the two characters, the Doctor and Priam, never met."

Did that create any problems with the storyline?

"No, not really. We simply kept the Doctor on the periphery while we had all this high camp – which Bill did not approve of – going on without the Doctor. I did have to do an awful lot of editing on it though, because Donald's original scripts were inches thick!"

Donald Tosh's biggest task during his time on the programme was to oversee the scripts for the epic *The Daleks' Master Plan*. Did he know whether there was any truth in the rumour that the story had been commissioned because BBC Director-General Sir Huw Weldon's mother was a keen Dalek fan?

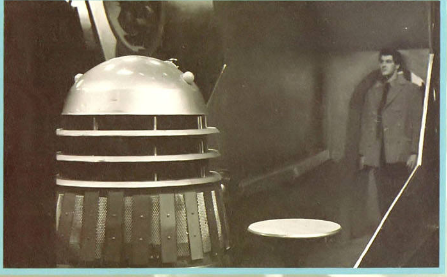
"It may well be true! I do remember that it had something to do with somebody's mother but I'm not sure if it was anything to do with Sir Huw Weldon. So far as I can recall , the order came down from Sydney Newman, who was then Head of Drama, to John Wiles and me that we were to do a twelve-part Dalek story. The idea was to finish off the Daleks for good and then we wouldn't have to worry about them ever again. It would also satisfy the loads of requests we'd had for the Daleks. John and I knew that we would have to use Terry Nation again because Terry had it written into his contract that he had first say in writing all the Dalek episodes.

"The problem was that Terry was very heavily involved with all sorts of things in America so he wasn't really around. However we eventually managed to get hold of him and he wrote the one-off episode *Mission to the Unknown* which trailed *Master Plan*. That came about because we had been given an extra slot but we couldn't use the regular cast because they were all on holiday. So we just had the Daleks in it instead.

"Terry was then supposed to write the first six episodes of *Master Plan* and Dennis Spooner would write the final six. I remember Terry arriving at my house with six scripts late one evening in a taxi. He was on his way to the airport to catch a plane to New York and he left me standing on the pavement holding an envelope containing barely enough pages for *one* episode, let alone six! So I had to flesh it out a lot and one of the characters that was expanded upon was Mavic Chen, who was not much more than a footnote in Terry's original draft.

"Mavic Chen was my favourite villain and he was superbly played by Kevin Stoney. It was a star part and a star performance. Mind you, the script wasn't bad and he played it for all he was worth. A lot of his lines were based on genuine political speeches. And of course the United Galactic Headquarters was a parody of the United Nations. None of the delegates trusted each other but they had all gathered together around this huge conference table trying to agree on how to take over the galaxy.

"The problem with Terry was that while he was very strong on storylines he wasn't as strong on dialogue. After we had done about two or three episodes of *Master Plan* there was an edition of a programme called *Late Night Line-Up* on which Verity Lambert and Philip Purser, who was then one of the serious TV critics, were discussing *Doctor Who*. Philip Purser commented that you can ►



Tosh feels that Steven Taylor's (Peter Purves) character was under-used, even in the epic twelve part story *The Daleks' Master Plan*. Photo © Ray Cusick

◄ always tell a Terry Nation script because the dialogue is so perfect. He described him as the only poet of science fiction. In fact it was my dialogue he was referring to! When I went into the office the next day Johnny Wiles said to me 'How does it feel to be the only poet of science fiction?'

"The other problem of course was continuing the thread into the second half of the story. Dennis kept ringing me up because he wanted to know where to pick up from. I thought well, we're all right until we get to the sixth episode so I told him 'Don't do the first half of your scripts. Start with the second half.' So he was doing all these nonsense jokey things like the TARDIS materialising in the middle of the test match at Lords and the Hollywood set and the pyramids and so on. He also asked me if he could bring back the Meddling Monk. I thought that since it was a twelve-parter and we had already brought the Daleks back, we *must* have room for the Meddling Monk as well.

"I loved Peter Butterworth's performance and he was very keen to do it again. So I was able to let Dennis go off and work on his scripts because having worked as editor before me he knew what was required while I got on with filling out Terry's scripts.

"Meanwhile Dougie Camfield, who was the director, was wanting to know where his scripts were because he was due to start filming in a few day's time! I virtually handed him scripts as he filmed."

The seventh episode of The Daleks' Master Plan was entitled *The Feast of Steven* and was transmitted on Christmas Day, 1965. The TARDIS crew end up spending their Christmas in a Liverpool police station which looked oddly familiar to regular viewers of TV cop-show *Z Cars*. How had that idea come about?

"For some time I had been trying to persuade Ken Ware, who was one of the creators of *Z Cars*, to write me a script for *Doctor Who*, but he didn't want to. So I suggested that Dennis include a spoof of *Z Cars* instead."

Did it cause any problems with the *Z Cars* writers?

"No, not at all. There certainly wasn't any copyright problem because that also belonged to the BBC. In fact I seem to remember we may even have borrowed a couple of their actors!"

That episode was also famous for William Hartnell's toast to the viewers in which he wished them all a very merry Christmas!

"Yes, well, that was another one of Bill's unscripted addresses to camera. It was recorded as live, we weren't able to re-shoot anything so there was nothing we could do about it. And because it was done like that he knew he could get away with it. I thought Johnny Wiles was going to kick in the set because he was so furious! You simply can't afford to do that in a drama series. Once you step out of character like that you totally destroy the suspension of disbelief.

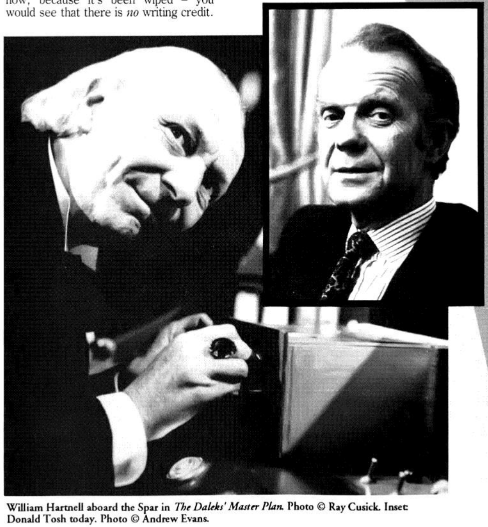
"I also remember bringing my stepson Perry up to the studios when *Master Plan* was in production and he actually drove a Dalek with John Scott-Martin, who was one of the Dalek operators. So he was one of the very few children ever to drive a real Dalek! He thought it was a wonderful treat."

***The Massacre*, an example of Donald Tosh's determined effort to get historical accuracy into the programme. Photo © BBC**

The next story after *The Daleks' Master Plan* was *The Massacre*, which was the last story on which Donald's name appeared as story editor.

UNCREDITED REWRITES

"*The Massacre* was officially written by John Lucarotti but if you could look at the opening titles – which sadly you can't now, because it's been wiped – you would see that there is *no* writing credit. Contractually we owed John a story so he offered to do a story about the St. Bartholomew's Massacre, which I thought would be a marvellous idea. Unfortunately I knew quite a lot about the St. Bartholomew's Massacre and so when John delivered his scripts I looked through them and found that historically there were a lot of things wrong with them – I can't remember what now – but I had to change them. We were only about two weeks away from filming but Dennis was busy doing his last six episodes of *Master Plan* which gave me a free hand to rewrite *The Massacre*. John was so unhappy with what I had done that he insisted on having his name taken off the credit. I couldn't be credited myself because I was story editor and the rule was that you couldn't commission your own scripts because the BBC wouldn't pay you twice! Instead, no writing credit appeared at all. However, I was rather bemused when I later saw a copy of John's novelisation of *The Massacre* that he'd based it on my revised scripts!"



William Hartnell aboard the Spar in *The Daleks' Master Plan*. Photo © Ray Cusick. Inset: Donald Tosh today. Photo © Andrew Evans.

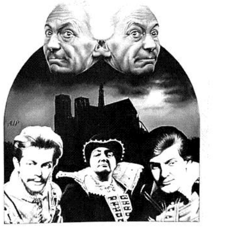
Had Donald himself ever been approached to novelise any of the scripts which he had edited?

"No, although had I been asked I would liked to have done – especially *The Daleks' Master Plan*, but I gather that it's now been done by somebody else.

"One thing which I felt was very important with the stories in which we went back in time such as *The Massacre* was not to mis-represent who any of the historical characters were. They had to play the part in history which can properly be attributed to them. Of course we had a certain amount of dramatic licence. We could do things with our own characters – as we did with Vicki and Steven, for example, when we renamed them Cressida and Diomede in *The Myth Makers*. In the same story we also had the Doctor come up with the idea of the wooden horse which he then gives to Odysseus who at first mistakes the Doctor for Zeus. We weren't really rewriting history there, we were simply giving it a different interpretation. That for me was half the fun of working on a programme like *Doctor Who*. But what we couldn't do was make historical characters like, for example, Catherine de Medici do things which they didn't actually do.

"In *The Massacre* we had William Hartnell playing the dual rôle of the Doctor and the Abbot of Amboise, although the two characters were never seen together. At one point Steven sees the Abbot and naturally mistakes him for the Doctor. Neither he nor the viewer is entirely sure whether the Doctor is impersonating the Abbot or whether they are actually two different people! We could get away with that because it didn't affect the historical accuracy. What we could never do though was *change* history – and neither could the Doctor or anyone else for that matter. That was what *The Time Meddler* was all about. The Monk *had* to be stopped. He couldn't be allowed to succeed.

"There is a marvellous short story by Ray Bradbury, *A Sound of Thunder**, about a man who goes on various tours into the past in a time machine. On one of them he steps off the forest path which he is supposed to walk along and treads on a butterfly. When he returns to his own time he discovers everything changed and that the civilised democracy which he left has turned into a harsh totalitarian state. And all because he trod on this butterfly and altered history. It illustrates very well why we had to be so careful to make sure that when the Doctor went back in time that he didn't change anything. That was why at the end of *The Massacre* the Doctor is unable to save Anne Chaplet, the French servant girl, by taking her with them even though it seemed a very harsh decision to make. If he had allowed her to board the TARDIS, it would have meant that she might have been prevented from doing something which she would have otherwise gone on to do which could have affected the whole subsequent course of history. So instead of having Anne as a companion we introduced Dodo who had the same surname as Anne and whose grandmother was French. We can't be sure if Anne survived but the suggestion was that she did."



According to Tosh, John Lucarotti's adaptation of *The Massacre* incorporated his rewrites.

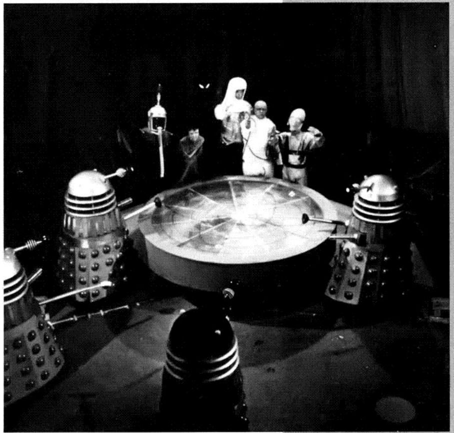
But how could Dodo possibly be descended from Anne and still have the same name?

"Well that's a good question! But you have to remember that the illegitimacy rates were fairly high in those days! Maybe Anne didn't marry and so kept her own name.

"I wrote this wonderful scene where the Doctor tries to explain his reasoning to Steven. He, however, won't accept it and threatens to walk out on the Doctor in protest. It was quite a long and difficult speech to learn, particularly for Bill but it was absolutely crucial to the story. I knew Bill was going to ask me to rewrite it or cut it down as soon as he saw the script and so at the rehearsal, after he had read it through I went up to him and congratulated him. I told him that it was a very important speech which I had written especially for him and that he had read it beautifully! He was very flattered and thanked me and went away and learned it word for word. So of course on the day of recording he did it absolutely brilliantly. It just goes to show that Bill could still put in a first class performance when he wanted to because after all he was a very, very good actor.

"My time on the programme was coming to an end and I wanted to state in that one particular speech what I considered to be the fundamental principles of *Doctor Who*. It was like my final signature on the programme."

Next issue, Donald discusses the handing over period to his successor Gerry Davis and some of the problems encountered on *The Celestial Toymaker*. ◄►

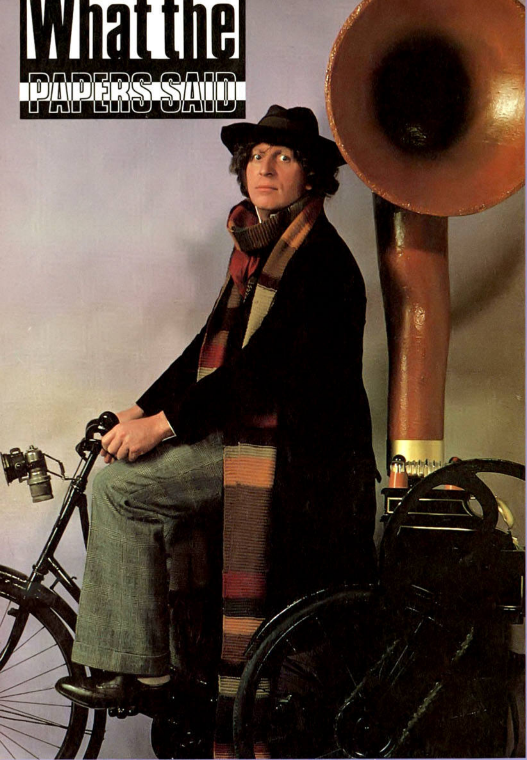


***Mission to the Unknown*, the only one part *Doctor Who* adventure which acted as a prelude to *The Daleks' Master Plan*. Photo © Ray Cusick**

---

*Although Donald's memory of Ray Bradbury's story is essentially correct, *A Sound of Thunder* actually features a team of hunters travelling to the past courtesy of Time Safari Inc. who alter the past by stepping on the mentioned butterfly – incidentally the inspiration for a recent **DWM** comic strip, *A Glitch in Time*. The story appears in two generally available collections: *The Golden Apples of the Sun* and *The Stories of Ray Bradbury Vol. 1*.

What the PAPERS SAID



On 28th December 1974, an ex-plumber's mate and former monk from Liverpool made his debut in the title rôle of *Doctor Who*. Plucked from a building site, the forty-one-year-old who, by his own cheerful admission, spent most of his time "in pubs; philosophising with mates" became a star. At least that's a taste of the rather confused way an unbelieving British press described Tom Baker's ascendancy to *Doctor Who*.

The press didn't know quite what to make of Tom, and Roderick Gilchrist of *The Daily Mail* was no exception. "Although Tom, a former member of the National Theatre Company, is believed to have a £1000-a-week contract as *Dr Who*, he promises his frugal bachelor lifestyle won't change. 'I live in a £6-a-week one-room flat, own one suit and can't be bothered with a car,' he said."

Tom went on to tell Mr Gilchrist: "My most expensive possession is a £90 coat, which I only bought because the shop assistant assured me I couldn't afford it."

When *Robot* began on 28th December, *The Sun* were backing the new Doctor, at least for the time being. Announcing: 'The New Who is Taking off in Style', an article accompanied by a picture from *Revenge of the Cybermen* turned the spotlight on stalwart *Who* director Christopher Barry. Christopher described directing Season Twelve's opening story, *Robot*, revealing that: "This *Dr Who*'s whole life-style is different. His intellect will be as sharp as ever, but he'll be a somewhat more flamboyant character than the previous Doctors. We will explain his different physical appearance by saying he is just recovering from a body change."

The Daily Mail's Martin Jackson waited until after Part Two of *Robot* before he decided that the new Doctor was "in danger of becoming some childish prank." On 11th January 1975 he wrote: "Mr Baker, in long straggling scarf and large floppy hat makes *Dr Who* look like Harpo Marx let loose from *Horse Feathers*. 'We are not playing *Dr Who* for laughs,' Tom Baker assured me. 'I was trying to stress his strangeness, that he is not of this world, not human, therefore his reactions would be different from ours. I may only be a middle-aged ten year-old, but I take *Dr Who* very seriously. He has to be genuinely lovable, not pleased by violence and he must be honest. Humorous, but never comical.'"

"No indeed!" was the only reply given by Mr Jackson, who obviously still needed some convincing.

Elizabeth Thomas of *The New Statesmen* was similarly unimpressed by *Robot*. "The new *Dr Who* episode has been a sad disappointment," she wrote on 24th January. "Tom Baker, the present inhabitant of the Doctor's body is beginning to show a nice strain of eccentricity and the Brigadier embodies the same blank, stiff upper lip attention to duty, but as for the mad scientists and the rest, their acting was even more mechanical than the poor unfortunate robot with the mixed-up principles, who went to his doom in a quite appalling imitation of *King Kong*."

Perhaps realising their previous praise had left them out on a limb, *The Sun* jumped on the bandwagon when, on 1st March, they demanded an answer to the burning question of the day. Was Tom Baker really a "Bumbling, Baggy-Trousered *Dr Who*?" The debate took the form of Eve Kenworthy (aged thirteen) versus Tom Baker. Miss Kenworthy (no relation to *Sun* journalist Chris Kenworthy of course...) admitted: "It takes time to get used to a new *Dr. Who*. But I don't think this one is as good as Jon Pertwee was... He is supposed to have a lot more humour and his clothes suggest that he's going to be funny as well. But somehow he never actually is. Just a bit, well, wet."

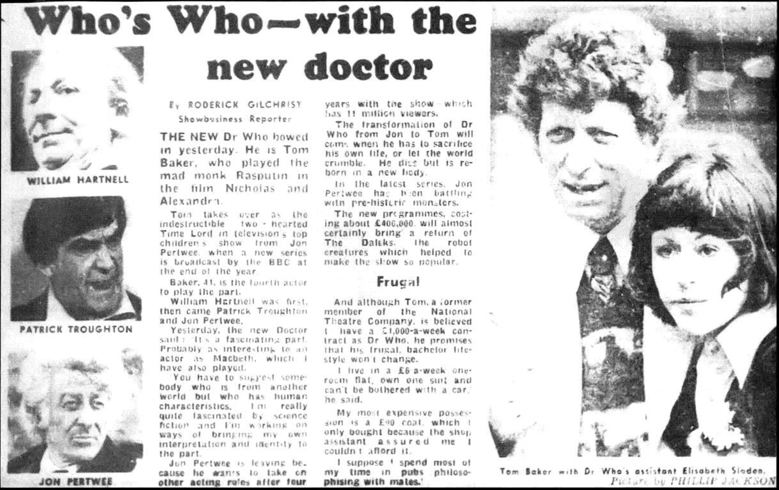
Tom Baker was reportedly surprised at the negative reaction, replying with the suggestion that: "I suppose kids who saw Jon Pertwee as a father figure will be a bit against me. As for the scarf, it appears to be very popular. One lady told me she was gathering wool to make one, and I sent her some. The hat came from a smart shop in Bond Street. It was only after I sat on it a couple of times and went through one or two explosions that it became battered and floppy looking."

Incoming producer Philip Hinchcliffe jumped to Tom's defence, promising that: "In later episodes in this series, Tom is just as athletic as previous *Dr Who*'s. This very weekend he has a stand-up face-to-face fight with an evil Alien."

Accompanying the article was a photograph of Tom Baker's predecessor. The caption read: "Jon Pertwee – A good fighter."

With that debate cleared up, it was down to *The Daily Mail*'s Shaun Usher to indulge in one of Fleet Street's favourite sports: Dalek bashing.

"On to international science-fiction," he announced on 10th March, "with *Dr Who* facing up to another annual farewell appearance by the Daleks. Terry Nation, who devised these malevolent third-cousins to fairground bumper-cars, and is



Who's Who—with the new doctor

By RODERICK GILCHRIST
Showbusiness Reporter

THE NEW Dr Who bowed in yesterday. He is Tom Baker, who played the mad monk Rasputin in the film Nicholas and Alexandra.

Tom takes over as the indestructible two-hearted Time Lord in television's top children's show from Jon Pertwee when a new series is broadcast by the BBC at the end of the year.

Baker, 41, is the fourth actor to play the part.

William Hartnell was first, then came Patrick Troughton and Jon Pertwee.

Yesterday, the new Doctor said: 'It's a fascinating part. Probably as interesting to an actor as Macbeth, which I have also played.

'You have to suggest somebody who is from another world but who has human characteristics. I'm really quite fascinated by science fiction and I'm working on ways of bringing my own interpretation and identity to the part.'

Jon Pertwee is leaving because he wants to take on other acting roles after four years with the show which has 11 million viewers.

The transformation of Dr Who from Jon to Tom will come when he has to sacrifice his own life, or let the world crumble. He dies but is reborn in a new body.

In the latest series, Jon Pertwee has been battling with pre-historic monsters.

The new programmes, costing about £400,000, will almost certainly bring a return of The Daleks, the robot creatures which helped to make the show so popular.

Frugal

And although Tom, a former member of the National Theatre Company, is believed to have a £1,000-a-week contract as Dr Who, he promises that his frugal, bachelor lifestyle won't change.

'I live in a £6-a-week one-room flat, own one suit and can't be bothered with a car,' he said.

'My most expensive possession is a £90 coat, which I only bought because the shop assistant assured me I couldn't afford it.

'I suppose I spend most of my time in pubs philosophising with mates.'

WILLIAM HARTNELL

PATRICK TROUGHTON

JON PERTWEE

Tom Baker with Dr Who's assistant Elisabeth Sladen.
Picture by PHILLIP JACKSON

writing this section of the saga, may be hurt by the reaction, but Daleks are positively reassuring to those of us who knew *Dr Who* when he was William Hartnell and we were a lot younger… *Who* is pure tradition: tatty, repetitive, and in its own modest way, as hypnotic as the Ancient Mariner."

That was as maybe, but *Doctor Who* was still a threat to your children. On 28th April *The Daily Mail* asked, "Who's Afraid of *Dr Who*'s Spiders?" The article claimed that "The BBC's *Dr Who* is being blamed by a psychiatrist for making scores of children scared of spiders. A recent series of the TV science-fiction show created large hairy spiders as *Dr Who*'s monster opponents. Dr Michael Hession, consultant psychiatrist to the Church of England's Children's Society, says in *The General Practitioner* medical journal that fears and phobias are almost universal among young children."

Dr Hession had come to the rather alarming conclusion that *Planet of the Spiders*, "was probably responsible for an epidemic of spider phobia among young children."

Mrs Mary Whitehouse, secretary of the National Viewers and Listeners Association, added fuel to the fire by telling *The Daily Mail*: "This psychiatrist precisely underlines the warnings we have been giving of the effect of *Dr Who* on the very small child. The BBC admits that it has done no research whatever into the effect of TV programmes on children under five and that this programme is really meant for the intelligent ten year-old and over. We intend to ask the BBC as a matter of urgency to finance independent research into the effect of *Dr Who* on the under-fives, and, in the meantime, ask it to switch the programme to 6.30."

The Times of the same day ran a similar article, adding that the BBC told them: "Dr Hession's observation was the first time it had heard about the alleged effects."

As Tom Baker's first season drew to a premature close with *Revenge of the Cybermen*, audience ratings and Fleet Street opinion seemed to be at odds. For the first time since William Hartnell's era, the programme gained more than thirteen million viewers (for Part Two of *The Ark in Space*) although all Fleet Street were conveying was doom and gloom. Any celebrations that may have occured to mark the end of Baker's first season were, in any case, marred by the tragic news reported on 25th April. *The Daily Mirror* announced: "*Dr Who*, the first Dalek fighter, dies.

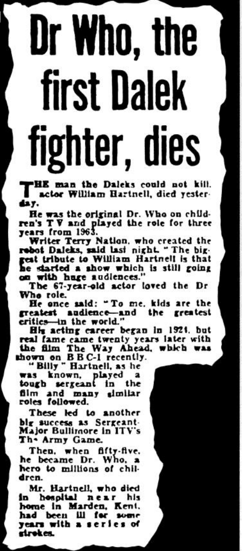
"The man the Daleks could not kill, actor William Hartnell, died yesterday. He was the original *Dr Who* on children's TV and played the rôle for three years from 1963. Writer Terry Nation, who created the robot Daleks, said last night, 'The biggest tribute to William Hartnell is that he started a show which is still going on with huge audiences.' The 67-year old actor loved the *Dr Who* rôle. He once said: 'To me, kids are the greatest audience – and the greatest critics – in the world.'"

On the same day, *The Daily Mail* solemnly proclaimed: "The first *Dr Who* dies.

"Hartnell was a familiar face to two generations of Britons – as a tough sergeant-major in dozens of wartime films and as *Dr Who*, the rôle he created in 1963.

"He was 55 when he became a hero to millions of children as the eccentric time traveller – a part which brought him great pleasure after years of playing what he called 'bastards'… Hartnell, whose home was at Marden, Kent, leaves a widow, Heather McIntyre, the former actress and playwright, and a daughter."

The Times, in paying tribute to: "Mr William Hartnell, an actor of varied talents" predominantly concentrated on Hartnell's work as a character actor in more than sixty feature films. However they also noted that: "*Dr Who* was originally expected to run for about six weeks but Hartnell went on to play the part for three years, becoming a national celebrity and attracting a huge personal fan mail from grown-ups as well as children. He has been succeeded in the part by three other actors."



Dr Who, the first Dalek fighter, dies

THE man the Daleks could not kill, actor William Hartnell, died yesterday.

He was the original Dr. Who on children's T V and played the role for three years from 1963.

Writer Terry Nation, who created the robot Daleks, said last night. "The biggest tribute to William Hartnell is that he started a show which is still going on with huge audiences."

The 67-year-old actor loved the Dr Who role.

He once said: "To me, kids are the greatest audience—and the greatest critics—in the world."

His acting career began in 1921, but real fame came twenty years later with the film The Way Ahead, which was shown on B B C-1 recently.

"Billy" Hartnell, as he was known, played a tough sergeant in the film and many similar roles followed.

These led to another big success as Sergeant-Major Bullimore in ITV's The Army Game.

Then, when fifty-five, he became Dr. Who, a hero to millions of children.

Mr. Hartnell, who died in hospital near his home in Marden, Kent, had been ill for some years with a series of strokes.

Meanwhile, the latest of those three successors had his work cut out convincing Fleet Street of what the public were already aware of – his popularity. His next chance came with the beginning of his second season, opening with *Terror of the Zygons* on 30th August 1975.

Sean Day-Lewis, writing in *The Daily Telegraph* on 1st September, began turning the tide when he noted: "My children have come to like the Tom Baker version of *Dr Who*, considering him quite as clever as his predecessors and much funnier and he further enhanced his reputation this time by appearing in the insignia of a Bay City Rollers' supporter."

So *that*'s why he wore tartan...

On 6th September, Tom Baker, Elisabeth Sladen (Sarah Jane Smith) and Ian Marter (Harry Sullivan) switched on the Blackpool Illuminations in front of a crowd that needed no convincing who was the Doctor. When asked for his views on Mary Whitehouse's recent criticisms of the show, and *Genesis of the Daleks* in particular, Tom told a local reporter: "The violence is always very fictional so as not to influence children. I invited Mrs Whitehouse out to lunch to explain all this but she never came. Anyway, I was a compulsive bed-wetter until I was eleven and that wasn't caused by *Doctor Who*!"

On 3rd January 1976, Philip Hinchcliffe told *The Times*: "What we have tried to do with Tom is to get back to some of the eccentricity of the early character. Children are always very conservative – they

THE STAGE PLAY

The auditorium went dark, silent apart from the rustle of popcorn bags and sweet wrappers. The audience of the London West End's Adelphi Theatre watched in hushed expectancy as projections of the three faces of the Doctor paused with Jon Pertwee, blurring and resolving into the features of a new man . . . Trevor Martin. Indeed, twice daily for four weeks, Tom Baker didn't get a look in!

The opening of *Dr Who and the Daleks – Seven Keys to Doomsday* on 16th December 1974 was met with keen interest by London's theatre critics. Although the Daleks had taken the stage before in 1965's *The Curse of the Daleks*, this was the first time they had been joined by the Doctor, in the admittedly unfamiliar guise of RSC actor Trevor Martin. Trevor was joined by ex-TV companion Wendy Padbury, not resuming the rôle of Zoe Herriot but playing Jenny, alongside James Matthew as fellow traveller Jimmy. The two were planted in the audience in order to 'spontaneously' rush on stage to assist the newly regenerated Doctor.

Ten pence bought a programme which informed you that "despite the passing years, Terry Nation remains 39", and that Terrance Dicks, the show's author "likes 'messing about in boats'". As if Daleks weren't enough to contend with, our heroes were also up against their towering hench-things, the Clawrantulars. "The action," the programme warned, "takes place on the mysterious planet Karn, somewhere in space and time."

The play opened to rave reviews, *The Daily Mirror*'s Arthur Thirkell praising the "wonderful special effects. Bags of back projection," and "monsters galore.

"Five Daleks, looking like shiny beehives with knobs on, cruise around the stage gurgling 'Exterminate! Exterminate!'"

In the unlikely event prospective audiences would regard the plot as conditional to their seeing the show, Herbert Kretzmer writing in another national daily satisfied their curiosity. "The play depicts the adventures and ordeals undergone by the white-maned Doctor and his two child assistants as they go in search of seven crystals on the planet Karn. The crystals, when assembled, will give their owner invincible power over all the galaxies . . . The search for the crystals is undertaken amid great clouds of smoke and a ceaseless clamour of electronic whoops and whistles. Trevor Martin plays the frock-coated *Dr Who* in the extravagant manner of an edwardian ham actor."

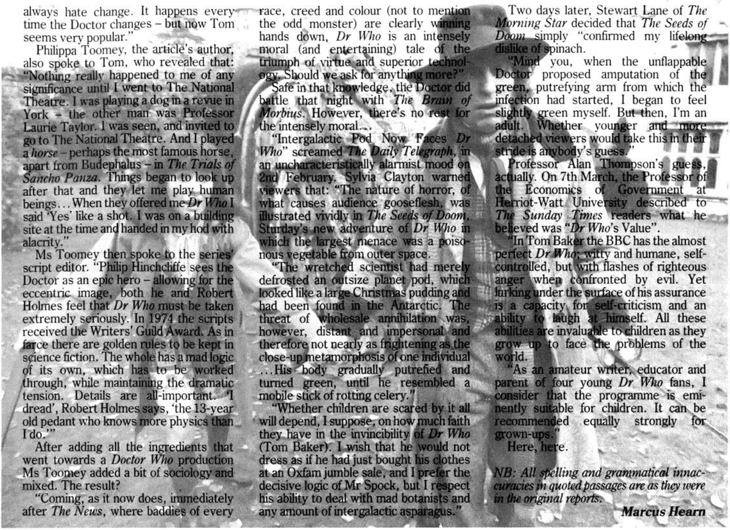
Milton Shulman, writing in *The Evening Standard*, explained that "a new *Dr Who*, in the person of a somewhat world-weary Trevor Martin, had his changed features explained because he had gone through a process of bodily regeneration. The Daleks, with their metallic quacking instructions to 'Exterminate!' duly arrived to the gratification of most of the audience, who would have rushed on stage to get their autographs of it had been possible . . . a continuous framework of suspense was created which must have really been frightening for the very little ones. Since the dialogue also tends to get involved with intellectual conundrums and the workings of a mind analysis machine, I would not recommend this show for the under-eights. Nightmares might be the unpleasant reward for tiny tots."

Irving Wardle, writing for *The Times*, claimed that "when it comes to *Dr Who* the theatre has to reckon with an expert public. The rules are inflexible and known to all." All that is, except perhaps Mr Wardle, who went on to put his foot right in it. "There is a moment in *Seven Keys to Doomsday* when Terrance Dicks allows authorship to go to his head, and permits the Doctor to open a Dalek like a hinged biscuit tin and scrape out is occupant while the rest of the cast avert their eyes in horror. For suggesting that Daleks contain anything more than the standard printed circuit, Mr Dicks deserves a rehabilitation sentence down in the reactor room."

On 20th December *The Times* printed a letter attempting to put the record straight. It read: *"The Daleks are not, and never have been, any kind of robot – a fact established on television many times, since the Daleks were created by Terry Nation well over ten years ago.*

The demonstration of this in every Dalek story is, in itself, one of the inflexible Dr Who *rules to which Mr Wardle himself refers at the beginning of his review.*

In the hope that you will permit me to exterminate this minor innaccuracy, I am
Yours faithfully,
Terrance Dicks"



always hate change. It happens every time the Doctor changes – but now Tom seems very popular."

Philippa Toomey, the article's author, also spoke to Tom, who revealed that: "Nothing really happened to me of any significance until I went to The National Theatre. I was playing a dog in a revue in York – the other man was Professor Laurie Taylor. I was seen, and invited to go to The National Theatre. And I played a *horse* – perhaps the most famous horse, apart from Budephalus – in *The Trials of Sancho Panza*. Things began to look up after that and they let me play human beings... When they offered me *Dr Who* I said 'Yes' like a shot. I was on a building site at the time and handed in my hod with alacrity."

Ms Toomey then spoke to the series' script editor. "Philip Hinchcliffe sees the Doctor as an epic hero – allowing for the eccentric image, both he and Robert Holmes feel that *Dr Who* must be taken extremely seriously. In 1974 the scripts received the Writers' Guild Award. As in farce there are golden rules to be kept in science fiction. The whole has a mad logic of its own, which has to be worked through, while maintaining the dramatic tension. Details are all-important. 'I dread', Robert Holmes says, 'the 13-year old pedant who knows more physics than I do.'"

After adding all the ingredients that went towards a *Doctor Who* production Ms Toomey added a bit of sociology and mixed. The result?

"Coming, as it now does, immediately after *The News*, where baddies of every race, creed and colour (not to mention the odd monster) are clearly winning hands down, *Dr Who* is an intensely moral (and entertaining) tale of the triumph of virtue and superior technology. Should we ask for anything more?"

Safe in that knowledge, the Doctor did battle that night with *The Brain of Morbius*. However, there's no rest for the intensely moral...

"Intergalactic Pod Now Faces *Dr Who*" screamed *The Daily Telegraph*, in an uncharacteristically alarmist mood on 2nd February. Sylvia Clayton warned viewers that: "The nature of horror, of what causes audience gooseflesh, was illustrated vividly in *The Seeds of Doom*, Sturday's new adventure of *Dr Who* in which the largest menace was a poisonous vegetable from outer space.

"The wretched scientist had merely defrosted an outsize planet pod, which looked like a large Christmas pudding and had been found in the Antarctic. The threat of wholesale annihilation was, however, distant and impersonal and therefore not nearly as frightening as the close-up metamorphosis of one individual ...His body gradually putrefied and turned green, until he resembled a mobile stick of rotting celery."

"Whether children are scared by it all will depend, I suppose, on how much faith they have in the invincibility of *Dr Who* (Tom Baker). I wish that he would not dress as if he had just bought his clothes at an Oxfam jumble sale, and I prefer the decisive logic of Mr Spock, but I respect his ability to deal with mad botanists and any amount of intergalactic asparagus."

Two days later, Stewart Lane of *The Morning Star* decided that *The Seeds of Doom* simply "confirmed my lifelong dislike of spinach.

"Mind you, when the unflappable Doctor proposed amputation of the green, putrefying arm from which the infection had started, I began to feel slightly green myself. But then, I'm an adult. Whether younger and more detached viewers would take this in their stride is anybody's guess."

Professor Alan Thompson's guess, actually. On 7th March, the Professor of the Economics of Government at Herriot-Watt University described to *The Sunday Times* readers what he believed was "*Dr Who*'s Value".

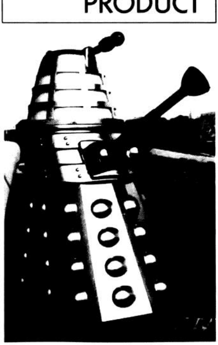
"In Tom Baker the BBC has the almost perfect *Dr Who*; witty and humane, self-controlled, but with flashes of righteous anger when confronted by evil. Yet lurking under the surface of his assurance is a capacity for self-criticism and an ability to laugh at himself. All these abilities are invaluable to children as they grow up to face the problems of the world.

"As an amateur writer, educator and parent of four young *Dr Who* fans, I consider that the programme is eminently suitable for children. It can be recommended equally strongly for grown-ups."

Here, here.

NB: All spelling and grammatical innaccuracies in quoted passages are as they were in the original reports.

Marcus Hearn



A DAPOL PRODUCT

LIMITED EDITION

LOUIS MARX 6" TRICKY ACTION DALEK!

PRODUCED FROM THE ORIGINAL MOLDS AND DIES, FEATURING BUMP AND GO ACTION, WITH FLASHING LIGHTS!

AVAILABLE IN *FOUR* COLOURS:

Nos 1 to 2,500 in *Black* @ £19.99
Nos 2,501 to 5,000 in *Silver* @ £19.99
Nos 5,001 to 7,500 in *Red* @ £19.99
Nos 7,501 to 10,000 in *Gold*
(available from August)

EACH COMES WITH REPRODUCTION BOX AND SIGNED CERTIFICATE!!

NEW!
JUST RELEASED: W008-9
4" DAPOL DALEK, THE *FILM* VARIETY, WITH CLAW ARM, IMPROVED GUN AND EYE PIECE. **£3.99**

DOCTOR WHO PRODUCTS

W001-001	THE DOCTOR (GREY COAT)	£2.99
W001-002	THE DOCTOR (BROWN COAT)	£2.99
W002-001	MEL (PINK SHIRT)	£2.99
W002-002	MEL (BLUE SHIRT)	£2.99
W003	TETRAP	£2.99
W004-002	K9 (GREY)	£3.25
W005	TARDIS	£12.95
W008-001	DALEK (WHITE/GOLD)	£3.99
W008-002	DALEK (BLACK/GOLD)	£3.99
W008-003	DALEK (BLACK/SILVER)	£3.99
W008-004	DALEK (GREY/BLUE SPOTS)	£3.99
W008-005	DALEK (RED/BLACK SPOTS)	£3.99
W008-006	DALEK (RED/SILVER SPOTS)	£3.99
W008-007	DALEK (RED/GOLD SPOTS)	£3.99
W008-008	DALEK (GREY/BLACK SPOTS)	£3.99
W009	CYBERMAN	£2.99
W010	FOURTH (TOM BAKER) DOCTOR	£2.99
W012	25TH ANNIVERSARY PLAY SET	£39.95
W013	ICE WARRIOR	£2.99
W015	ACE	£3.25
W016	DAVROS	£4.99
W017	DOCTOR'S PULLOVER (SIZE 30")	£32.50
W017	DOCTOR'S PULLOVER (SIZE 36" 38", 40", 42", 44" or 46")	£34.50

LOUIS MARX FRICTION DRIVE DALEKS:

W018-1	(RED)	£5.99
W018-2	(GREY)	£5.99
W018-3	(BLACK)	£5.99
W018-4	(SILVER)	£5.99
W018-5	(WHITE)	£5.99
W018-6	(GOLD)	£5.99
W018-7	(BLACK/GOLD BANDS)	£5.99
W018-8	(SILVER/GOLD BANDS)	£5.99

W021	DALEK ARMY 7 DALEKS AND DAVROS	£32.50
W022-1	GIFT SET #1 (DOC/COM/CYB/TARDIS/DALEK)	£27.50
W022-2	GIFT SET #2 (DOC/COM/ICE W/TARDIS/DALEK)	£27.50
W023	YO-YO (WITH DOCTOR WHO LOGO)	£2.49

If you cannot obtain from your local supplier, we have an excellent Mail Order Service. Please send remittance plus £1.50 for postage. We will send by return:
DAPOL Ltd., Overmill, Well Street, WINSFORD, Cheshire CW7 1HW
TEL: 0606 592122 FAX: 0606 592943
For all USA Enquiries: DAPOL USA, 1323 Barkman, St Louis MO 63146
FAX: 314-991-TOYS (8697)

BEATTIES AND SELECTED MENZIES STORES NOW STOCK THE DAPOL RANGE

MARVEL Comics UK
WHERE HEROES ARE BORN...

AVAILABLE NOW

OVERKILL™
(FORTNIGHTLY)

HELL'S ANGEL™
(MONTHLY)

WARHEADS™
(MONTHLY)

MOTORMOUTH™ & KILLPOWER™
(MONTHLY)

THE KNIGHTS OF PENDRAGON™
(MONTHLY)

THE EXPLOITS OF SPIDER-MAN
(MONTHLY)

DOCTOR WHO MAGAZINE™
(MONTHLY MAGAZINE)

ON SALE LATER THIS YEAR

DEATH'S HEAD II™
(Regular series, launches October – guest starring THE X-MEN)

DEATH'S HEAD vs KILLPOWER in
BATTLETIDE™
(Four issue limited series)

THE INCOMPLETE DEATH'S HEAD™
(Twelve issue maxi-series)

TEAM HELIX™
(Four issue limited series)

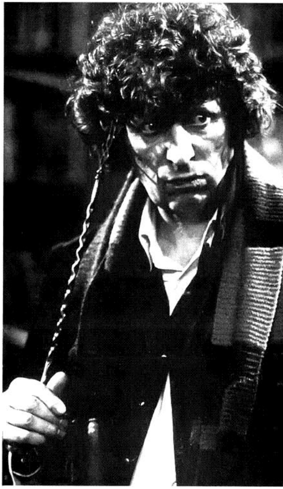
SHADOW RIDERS™
(Four issue limited series)

FOR 1993 LAUNCH

MyS-TECH WARS™
DEATH RATTLE™
DEATH METAL™
GENE MACHINE™
BLOODSEED™
GUNRUNNER™
BLACKAXE™
SUPER SOLDIERS™
PLASMER™
WILD THING™

All characters © 1992 Marvel UK Ltd. X-MEN™ © 1992 Marvel Entertainment Group All rights reserved

OFF THE SHELF

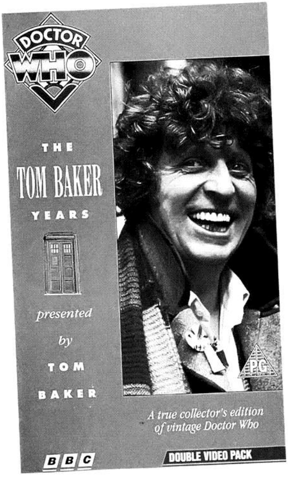


Time to put your feet up and compare notes on Tom Baker's personal recollections of his time on *Doctor Who* and the much-loved Peter Davison classic *Earthshock* with Gary Russell.

As you may remember, whilst I thought *The Hartnell Years* and *The Troughton Years* were excellent ways of presenting those odd episodes from their eras, I thought *The Pertwee Years* was, by and large, an exercise in futility due to everything existing in one format or another.

Now along comes *The Tom Baker Years*, an expensive double-tape set featuring the previously elusive Mister B. watching an odd selection of clips from his stories and giving us his instant unedited recollections of the making of those stories and what they meant to him.

Personally, I was pleased to see that most of Baker's blank spots were during the dreary Graham Williams era (terrible stories such as *The Androids of Tara* and *The Power of Kroll* clearly made as much of an impression upon him as they did me when I was a viewer back then).



HAPPY MEMORIES

Of course, a lot of his comments are now reasonably well known to his fans because, recently, Baker has begun making personal appearances to promote his work. However, a lot more are fresh and fun – Baker's self-depreciating humour never gets monotonous and he is an almost frighteningly compelling narrator. Like any good politician or rebel rouser, Baker can make you sit through anything, so magnetic is his personality. Even when he is given the most peculiar of clips to see (*Genesis of the Daleks* features neither Daleks nor Davros – hence he remembers nothing of it, and *Terror of the Zygons* suffers badly by not actually featuring a Zygon!), his reactions are still whimsical and fascinating.

By far the most interesting section is that stretching through the latter end of Season Fourteen and Season Fifteen – from *The Deadly Assassin* through to Leela's departure in *The Invasion of Time*. Baker's intense dislike of *Assassin* surprised me, but his even sharper dismissal of the character of Leela (although his respect and admiration for Louise Jameson is equally strong) was quite enlightening. Indeed, Baker seems particularly anti-violence and he feels that Leela encouraged that too much (which is strange, because he remembers *The Seeds of Doom* with affection, yet it undoubtedly contains sequences of this Doctor – in fact any Doctor – at his most brutal and vicious, although not in the clip selected).

It is also evident, both from his comments and reactions, that he has not watched any of his stories since leaving the show – he cites *Pyramids of Mars, Meglos* and *Full Circle* amongst those he'd like to re-watch on the strength of the clips he sees.

One thing that this tape does highlight is how much more Tom Baker material desperately needs to be released: *The Android Invasion, The Hand of Fear, The Stones of Blood, The Leisure Hive, The Seeds of Doom, The Invasion of Time, The Sun Makers* . . . the list is quite long, However, conversely, it also shows which ones can easily be avoided – *Underworld, The Invisible Enemy*, and *Nightmare of Eden* amongst others!

If this is the new direction that *The Years Tapes* are going to take, then I suspect the Davison, Baker and McCoy ones could be more interesting than at first seemed likely. Mind you, the Colin Baker and Sylvester McCoy releases could be rather short as well, so I suspect that if they are made, there will be other material to support them!

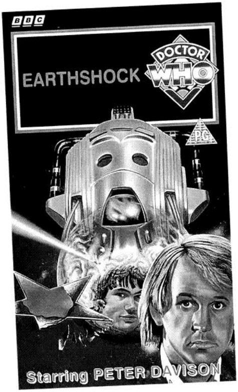
All in all, *The Tom Baker Years* is by far the most satisfying of the era tapes so far, and stands a lot of re-watching. Originally I believe it was going to be issued as two separate tapes, but as a double pack it is cheaper and works far better. Value for money, fun and diverse best sums up this package.

SHOCKING!

On balance, I don't believe it has been as good a year for BBC Home Video releases as last year. Amongst the specials (Pertwee/Baker/Dalek/Cybermen and *Shada*), we've had very little in the way of normal releases. Three top notch releases (*Androzani, Robot* and *Tomb*) against four dull ones (*Axos, Logopolis, Castrovalva*, and *Twin Dilemma*) are now joined by the most overrated, overpadded and two-dimensional story of the Eighties, *Earthshock*.

Before I get accused of Eric Saward bashing once again, let me say that of all the stories he wrote, this is the *only* one I dislike. I can't wait for BBC Home Video to come to an agreement with him to allow *The Visitation, Attack of the Cybermen* and his two Dalek classics to come out. Sadly, in the meantime, the only evidence of his writing we've got is this adventure and the audio release of the dire *Slipback*!

►



Earthshock reeks of high budget, glossy sets and classy performances (yes, I think Beryl Reid is superb and not the hideous miscasting so many fans believe) but where is the story? Basically, it is two two-part stories linked by Cybermen, hamfistedly glued together and suffering an influx of two-dimensional characters, a majority of whom are cursorily killed when they become redundant (although in the case of Professor Kyle, it's *still* three episodes too late!)

What is the actual point of the story? Bearing in mind how *Doctor Who* in the Eighties had started to outgrow its Seventies belief that as long as you were entertained for twenty-five minutes a week, the overall story didn't matter, when seen as a complete adventure, each episode of *Earthshock* fails to connect or continue the story from the previous one. Why do the Cybermen leave easily defeated android guards in catacombs to protect a bomb behind a security door that Earth doesn't possess the technology to breach? Why, frankly, leave a bomb in an area crawling with humans when there must be equally deserted areas that would suffice just as well? Now, it could be argued that it's all in the name of a good, exciting story. But a really good story can provide that entertainment without leaving holes in the plot that you could drive an army of JCBs through! That aspect is all the more worrying when you consider that, as originally shown, the story was being shown at the rate of two episodes a week and was therefore more accessible because the previous episode would be clearer in the viewer's memory.

Of course, *Earthshock* does possess some great stuff. Peter Davison and Janet Fielding are absolutely first rate (but then, aren't they always?). The Cybermen are very impressive, Ringway is a good, creepy villain and James Warwick as Scott and June Bland as Berger, alongside Reid's Briggs, are great foils for the Doctor. The story also contains a couple of my all time favourite *Who* sequences: Walters talking to Synder, who is then only seen as a melted uniform and badge (Saward always writes great deaths) and the Cybermen caught in the solidified doorway. If only such little touches were enough to elevate the rest of the story. It contains some good direction (Peter Grimwade is at his best), excellent casting (bar Clare Clifford as Kyle) and tremendous sets (*Earthshock* contains the most realistic cave sets and voluminous spaceship holds ever seen on the show courtesy of Bernard Lloyd-Jones, sadly his only *Who* story). But none of these good points can support four episodes that lack a coherent, encompassing story. Ultimately, without the Cybermen, *Earthshock* would probably never had been made and it seems rather the wrong way around to write a story because of the monster, rather than adding the monster to an already strong story.

As mentioned before in this column, the Eighties still remain an era all too badly represented in BBC Home Video's output and although there is still *Mawdryn Undead* to come this year (alongside the excellent *The Aztecs* from the Sixties), I hope that 1993 will see more from Davison's era, because this period of the show needs urgent re-appraisal.

Finally, this month sees Adrian Rigelsford's *Doctor Who – Monsters* hardcover released (reviewed next issue) alongside two more re-jacketed re-issues from Target, the John Lucarotti classic historicals, *The Aztecs* with a video tie-in cover by Andrew Skilleter and *The Massacre* with a new cover by Alister Pearson.

APOLOGY

Doctor Who Magazine would like to apologise to Gary Leigh, publisher of the fanzine *DWB* and one of his feature writers, Ian Levine, over the comments made in **Doctor Who Magazine 190**'s *The Fanzine Trap* column.

That review was intended to be humourous but we accept that some of the references were taken out of context and therefore could be misinterpreted.

We, of course, acknowledge that *DWB* has been running successfully now for well over one hundred issues and cannot be considered as anything other than a success. We also recommend the recent issues that contain Ian Levine's articles about the BBC's mass-junking of old episodes of *Doctor Who* and Ian's valued input into their recovery. The address to write to for details, once again, is: PO Box 1015, Brighton, Sussex BN2 2YU. An SAE would be appreciated.

BBC Home Video release this month the popular Peter Davison Cyberman story *Earthshock* plus the double-tape extravaganza *The Tom Baker Years*. We have *TEN* sets of these releases to give away in this *FREE* competition. Just put your answers on a postcard or the black of a *sealed* envelope and send it off to: Cyberera, *Doctor Who Magazine*, Marvel Comics Ltd., Arundel Street, London WC2R 3DX.

Entries should reach us by 12th November 1992. Usual Marvel competition rules apply and multiple entries will *not* be deemed "Excellent"!

1: Name one other Peter Davison adventure written by *Earthshock* scripter Eric Saward.

....

2: Including *Shada*, how many *Doctor Who* adventures did Tom Baker star in from *Robot* through to *Logopolis*?

....

3: What is the name of the Tom Baker adventure that also features the Cybermen?

....

Name: ....

Address:

....

....

....

.................................**Date of Birth:** ....

BIG DISCOUNTS
ON DOCTOR WHO MAGAZINE SUBSCRIPTION PRICES!
FOURTEEN ISSUES FOR THE PRICE OF THIRTEEN!

Can you afford to miss out on this special offer?

Marvel Comics' new-look *Doctor Who Magazine* is packed with news, interviews, features and new adventures, *Doctor Who Magazine* is available on order from all good newsagents, comic shops and specialist bookstores - but you can SUBSCRIBE to fourteen issues of DWM for the price of thirteen! Just fill out or copy the coupon below and post it with your payment to *Doctor Who Magazine* Subscriptions, PO Box 500, Leicester Great Britain LE99 0AA.

Subscription rates: UK £27.50; Overseas £40.00; USA $60.00. Offer does not include specials or the Year Book.

✳ Friends of *Doctor Who* members will now receive a $6.00 discount voucher for DWM subscriptions on joining this club: contact FODW, PO Box 14111, Reading PA 19612-4111 USA for membership details.

✳ *Doctor Who* Appreciation Society members Deduct £3.50 from UK subscription price, simply by including your membership number on your application.

✳ *Doctor Who* Fan Club of Australia members will receive a £3.50 discount voucher for DWM subscriptions on joing this club. Contact DWFCA, PO Box 148, Gladesville, NSW 2111 Australia for membership details.

✳ On occasion we may permit other reputable companies to make offers of products or services to our customers. If you do not wish to receive such information, please tick the relevant box.

DOCTOR WHO MAGAZINE SUBSCRIPTION APPLICATION

Please supply me with fourteen issues of Marvel Comics' Doctor Who Magazine for the price of thirteen, commencing with the most recent copy. I understand that the subscription offer does not include any specials or books.

Name..

Address..

....

....

Date of Birth ....

Please tick your preferred payment method:

☐ I enclose a cheque/postal order for ☐ UK £27.50 ☐ Overseas £40.00 ☐ USA $60.00 made payable to Marvel Comics Ltd.

☐ Please charge ☐ UK £27.50 ☐ Overseas £40.00 ☐ USA $60.00 to my ☐ Visa ☐ Mastercard. My card number is (13 or 16 digits):

Expiry Date...

Signature..

DISCOUNT RATES

Please note your membership number or enclose your discount voucher with your subscription application.

☐ Doctor Who Appreciation Society number (if applicable)

....

☐ I am a member of the ☐ Friends of *Doctor Who* ☐ *Doctor Who* Fan Club of Australia and enclose my DWM subscription discount voucher with this application.

Return form and payment to *Doctor Who Magazine* Subscriptions, PO Box 500, Leicester, Great Britain LE99 0AB.

☐ Please tick here if you do not wish to receive details of any special offer or new products. SC 0033

BRIEF ENCOUNTER

-Reunion-

The guard felt the deep cold of the old stone behind his back, felt the weight of the weapon in his hands, heard the crackle of fire and the distant howling of hounds.

Familiar sensations, these, as comfortable as the fur and leather he wore to battle the Krontep winter.

What are guards supposed to think? Well, this guard was simply meant to keep his eyes locked onto the gaze of his counterpart across the chamber, and not move a muscle unless needed. Certainly anything being discussed by his betters was *none* of his concern.

But now his gaze wandered away from its post and rested on the man standing at the centre of the chamber. A small man, old, and somehow creased. He carried no apparent arms, and the newly-traded sensors of the royal bodyguard detected no off-world weaponry. He did not even look capable of lifting the guard's own stol-axe.

But there was something unsettling about him, the way he stood before the Queen. Despite the heavy coat he wore – apparently furred only for ornament – he seemed to ignore the cold, seemed separate from it. The guard noticed with wonder that the man's breath was not white fog at his lips.

"Well," said the Queen at last, breaking the silence. "At least you got rid of that awful coat."

The man smiled, looking almost reminiscent. "Tastes change." A pause, then: "How are you?"

"I am very well. And you?" Polite, no more.

"Well enough, all things considered."

"And who are you showing the sights of the Universe to these days? I should offer the poor girl a position as my hand-maiden. She may prefer it."

"I'm not sure about that. And anyway, would you replace this lovely girl here? Your daughter, I presume?"

"Yes, the second youngest."

The guard inadvertently moved his eyes towards the throne. The pretty ten year-old standing beside Queen Peri half-curtsied, unsure if she should be paying respect to the visitor or not.

The Queen herself looked beautiful, thought the guard. Waist length hair, pale skin, dark eyes like no-one else on Thordon.

He remembered the girl he had seen twenty years ago. Beautiful back then as well, but hardly fit to rule.

Suddenly realising what he was thinking about the guard's eyes snapped round to find their proper mark again. But, his gaze unmet by his companion's, he soon glanced once more at the strange man.

"My congratulations to you and Yrcanos."

"Thank you."

Silence again, for a while.

"I have had many young people share my journey," spoke the man finally, "and I have exposed many of them to dangers and to sights that they perhaps wish they had been spared. But the path is without end, and lonely." His voice was low, intense. There was no pleading there, as the guard had often heard in this room, no arrogance or humility or nervousness; only fact. "The time you shared with me was an especially difficult one, and there are incidents I regret. And perhaps the worst was on Thoros Beta. I can only say that I was trying to rescue you but was prevented from doing so by the Time Lords."

"So tying me to a rock and gloating, then simply running away, was part of some plan too deviously clever for me to understand. That was the last time I saw you, *running away*. The way I remember you. You know that, don't you?"

There was something dangerous in the Queen's voice. The guard steadied his grip on his weapon in familiar preparation, his body tensed, his mind focused.

"Yes," the man replied steadily, "I know. And I have come here to apologise."

Silence. The guard balanced himself, ready to move. More silence, and when the Queen laughed to break it, the guard almost jumped forward at the unexpected sound.

"Oh, Doctor. Do you really think I care? It's been twenty *years* since I've seen you! Do you think I've wasted my life worrying about you and your little crusade? I've had better things to do.

"Speaking of which, I have two off-world ambassadors who desire an audience and a briefing on a treason case to study before this evening's hunt. So, if there's nothing else, my guards will show you out."

The guard stepped forward, in perfect step with his counterpart.

But the man's gaze swung round, locked into one set of eyes, then the other. The guard saw surprise there, in eyes not accustomed to it, and hurt covered quickly. But under that gaze the guard found he couldn't make the second step.

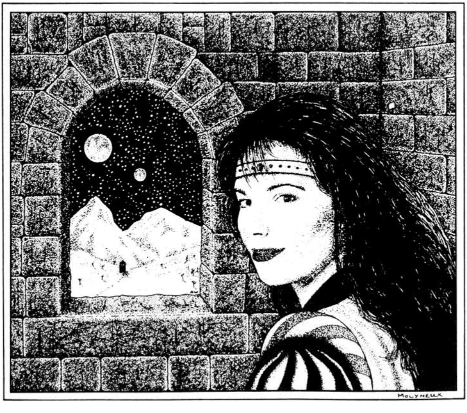
"If that is what you wish, your majesty." The man bowed, turned, and walked out of the throne-room.

The guard discovered he could move again, looked round to try and clear the spell of those eyes. His gaze found the Queen, being comforted by her daughter. A few silent tears ran down her face, but she was also smiling, and it looked like triumph.

He stepped backwards, found his mark, looked straight ahead as before.

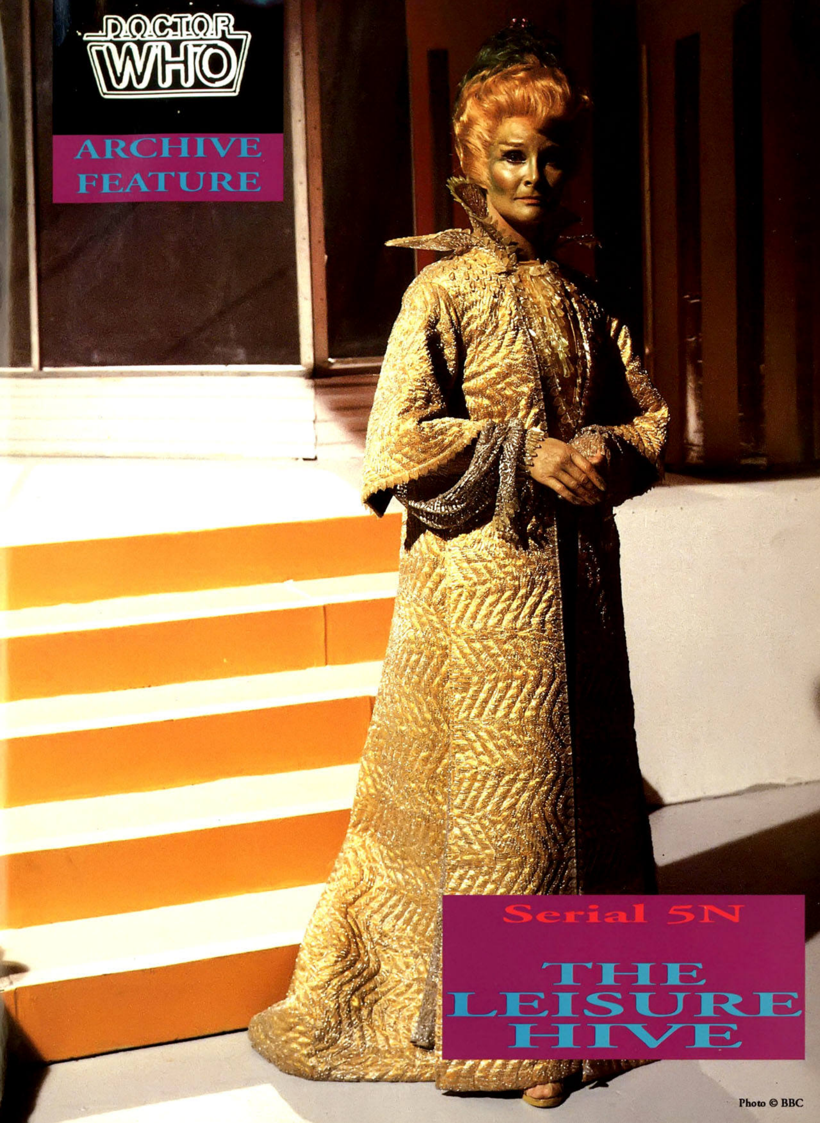
What are guards supposed to think?

David Carroll



DOCTOR WHO

ARCHIVE FEATURE



Serial 5N

THE LEISURE HIVE

Photo © BBC

PART ONE (drn: 23′33″)

The TARDIS has arrived on an out-of-season Brighton Beach, where K9's attempts to retrieve a beach ball cause him to become damaged during a dip in the sea. Romana suggests instead that she and the Doctor try a holiday on Argolis, one of the Leisure Planets, in the year 2290. Forty years earlier, the planet was almost destroyed in the horrific Argolin/Foamasi war. The Argolin survivors now welcome tourists to their Leisure Hive – a citadel standing on the radioactive wastes of Argolis which hopes to promote cross-cultural understanding via the Experiential Grid and so avert future conflicts. The Hive is losing money though, and Chairman Morix is refusing an offer to be bought out by the reptillian Foamasi. Morix is explaining this to Earth Agent Brock and Brock's silent lawyer, Klout, when he suddenly ages and dies due to the erratic metabolism of the Argolin since the war. At the same time, two reptillian figures are secretly cutting their way into the Hive.

The TARDIS arrives in the main hall during a demonstration of the tricks that can be played with tachyonics: sub-atomic particles that travel faster than light. Visitor Loman tries to emulate Pangol, Morix's son, by having his body harmlessly disassembled as a tachyon image in the recreation generator, but instead is ripped apart and killed. The Doctor's desire to help causes confusion, and he is mistaken for Hardin, an Earth scientist due on Argolis who has learnt to manipulate time by means of tachyonics.

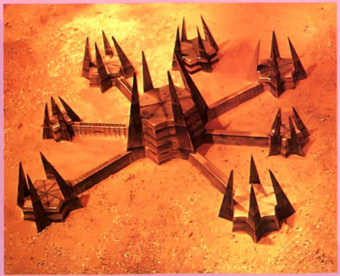
The Doctor and Romana are brought before Mena, Morix's widow who has assumed the rôle of Chairperson. There they see a holocrystal of Hardin's rejuvenation experiments which they immediately realise are fakes. Eluding the Argolin guides, the pair make for the TARDIS, but the curious Doctor enters the generator as reptile claws hover over the controls. On the visidome, Romana sees him ripped apart. . .

PART TWO (drn: 20′45″)

Pangol enters to find a distraught Romana, but the Doctor appears, having cut his way out of the generator's back with his sonic screwdriver. Only the tachyon image was torn apart. Taken before Mena, the pair learn that the Argolin have been sterile since the war. The rapidly ageing Mena asks them to aid Hardin with his experiments as more sabotage by the hidden reptiles affects the Hive's systems.

On learning that Hardin is to be assisted and probably exposed by the Doctor and Romana, Hardin's financier, Stimson, panics. Shortly before a reptile kills him, he finds a rubber mask of Klout hidden in Brock's quarters. When Stimson's corpse is found with the Doctor's scarf about his neck, the Doctor is accused of murder by Pangol and stands trial before the helmet of Theron: the Argolin who started the war.

Working with Romana, Hardin believes that he has made his rejuvenation process really work and so can extend the Argolin's life-span – notably that of Mena who he loves. Pangol decides that the Doctor should prove his innocence in a test: as the guinea-pig for Hardin's trial in which he should shed a decade. Romana discovers too late that the process is wrong, by which time the Doctor emerges from the generator to show that he has aged 500 years. . .



PART THREE (drn: 21′21″)

Romana and the aged Doctor are fitted with restraining collars and left in a cabin, whilst Pangol labours through the night working with the recreation generator. The Doctor says that there was a circuit with a second, hidden function for the generator which prevented Hardin's process from working. Brock tells Hardin that he can have the Doctor and Romana to help him, whilst trying to convince Mena to agree to the Foamasi's take-over bid. Pangol distrusts the contract from a Foamasi group called the West Lodge since he knows the Foamasi Government control their race totally.

The Doctor and Hardin distract the Argolin guides from the generator so that Romana can enter the cubicle and study the second circuit. Meanwhile, Pangol reveals to Brock that he is in fact a cloned being: the child of the generator and the first of the New Argolin. Seeing the Doctor in the main hall, Pangol activates the generator and Romana only escapes ageing with the help of a reptillian Foamasi, who is friendly but incomprehensible.

With Mena dying, Pangol prepares to take over the Argolin in the boardroom as the Doctor and Romana enter with the Foamasi. The reptile seeks out and attacks Brock, ripping away his face to reveal another Foamasi. . .

PART FOUR (drn: 21′19″)

Both 'Brock' and 'Klout' are really illegal West Lodge operatives, as the Foamasi Government representative is able to explain when it seizes 'Brock's' voice synthesiser. As dawn rises, the Foamasi prepares to leave Argolis by shuttle with the two prisoners, but Pangol forbids their departure so they can witness the rise of the New Argolis. Mena has collapsed, and is close to death, whilst Hardin puzzles how he can make his theories work.

Romana explains that she found a random field frame in the generator, which the Doctor realises could be neutralised with the TARDIS' randomizer. The Doctor slips back to the TARDIS to get the device, and is in the generator fitting it when Pangol enters the hall. Donning the sacred helmet of the warmonger Theron, Pangol rallies his people and has the departing Foamasi shuttle destroyed. He then enters the generator and starts to clone himself over and over again. A group of masked Pangols lead Romana away, only to reveal that they are inwardly clones of the rejuvenated Doctor. One by one, the unstable images fade, until only the original Doctor is left.

Hardin realises that Mena is still alive, but only just. He struggles with her to the lecture hall where Pangol is about to attempt the cloning process for a second time. The cubicle door closes on both Mena and Pangol, and on the visidome their faces merge . . . until the Doctor hurls the helmet of Theron at it. It is a young Mena and a baby Pangol who emerge from the generator. The Foamasi Government representative enters, explaining that the shuttle had been taken over by the fleeing West Lodge criminals, who were trying to escape when Pangol opened fire. The Foamasi prepare to enter into fresh discussions with Mena about Argolis' future. The Doctor and Romana prepare to leave in the TARDIS, now vulnerable to tracking by the Black Guardian as they are without the randomizer.

▶

Fact File

Photo © BBC

With producer Graham Williams moving on from *Doctor Who* after three hectic but generally successful years, Graeme McDonald, BBC Head of Series and Serials, decided to offer the post to a member of the *Doctor Who* team on whom Williams had placed great trust and reliance, even to the extent of trying to win the employee the rank of associate producer in 1979. The new producer was to be thirty-two year-old Sutton Coldfield born John Nathan-Turner, the production unit manager on the series since Spring 1977.

John had been an actor in rep for a while as well as appearing as an extra on television shows like *Crossroads* and *The Flying Swan*. He eventually joined the BBC in December 1968 as a floor assistant on programmes such as *The Morecambe and Wise Show* and *Doctor Who*. He then worked on series like *Z Cars, The Pallisers* and *Barlow at Large* before gaining the post of 'money man' on both *Doctor Who* and *All Creatures Great and Small*. The new producer with a penchant for Hawaiian shirts and filter-tipped cigarettes took over from Graham Williams in December 1979, just as it became clear that the six part serial *Shada* would not be ready for transmission to conclude Season Seventeen due to BBC industrial action.

Since Nathan-Turner was new to the job, and also because of the upheavals of merging the Series and Serials departments at the time, McDonald decided to appoint a senior BBC staff member to oversee the following season as executive producer. Chosen for this task was Barry Letts, the producer of *Doctor Who* from 1969 to 1974 as well as sometimes writer and director. Up until then, Letts had been involved in a variety of BBC projects including the Sunday afternoon adaptations of classic novels, the most recent then being *The Swish of the Curtain*. Now he was returning to *Doctor Who* to monitor the scripts and advise John Nathan-Turner should he need help. As it turned out, Letts would have an increasingly smaller rôle to play in the programme as the season got underway.

John Nathan-Turner also had to find a new script editor to work with him since Douglas Adams had also left the show to concentrate on the forthcoming television adaptation of his radio comedy *The Hitch-Hiker's Guide to the Galaxy*, as well as completing the final two scripts for the second season on radio. The producer's first choice was Johnny Byrne, an Irish writer and poet whom he had worked with on *All Creatures Great and Small* and who had been script editor on Gerry Anderson's *Space: 1999*. Byrne declined the post, but offered to write a serial for *Doctor Who* instead.

NEW BROOM

One of the first things Nathan-Turner attempted to do on taking up residence in Room 303 at Union House, was to salvage *Shada* by requesting an additional recording block so that the story could be reduced to one hundred minutes for possible screening as a Christmas special. These plans remained up in the air until June 1980, when the story was officially abandoned – particularly because of further format changes for the series.

In February 1980, the new producer announced that the hunt was on for a young actor to play a 'cosmic Artful Dodger' companion for the Doctor. This was part of John's move to break up the strong line-up of the Doctor, Romana and K9 over the coming stories and introduce more vulnerable characters. It was decided that K9 would depart mid-season, and at the start of the year Lalla Ward expressed a desire to relinquish her rôle as Romana during the forthcoming stories. Lalla was keen to return to other acting such as her recent appearance as Ophelia in the BBC's *Hamlet*, and was also doing more illustrating for books. Tom Baker though had signed a contract for the whole season.

Another stance that the incoming producer took was to make the series distinctly science-fiction/adventure with humour, and so bring the overt comic tendancies of the previous seasons back under control. Nathan-Turner decided that the programme should get back on a more scientific basis than dealing with whimsical or pantomime adventures. There was also a desire to inject more morality into the series from two other key members of the new team: Letts and incoming script editor Christopher Hamilton Bidmead.

Born in 1941, Bidmead had trained to be an actor at RADA and worked on television and radio in the Sixties, including *Emergency Ward 10*. He turned to writing, both as a journalist and a script writer in the Seventies with shows like *Rooms* and *Harriet's Back in Town* for Thames. Chris then wrote a letter of admiration to a former colleague, Robert Banks Stewart, after seeing Stewart's first episode of *Shoestring* in September 1979. Stewart told Nathan-Turner about Bidmead, particularly since the writer also wrote in scientific journals. Towards the end of 1979, Bidmead found himself being interviewed by Nathan-Turner and Letts at Shepherd's Bush and offered the post of script editor.

One aspect of the show that Bidmead was keen to drop was the use of legends and myths around which stories could be based – such as *The Horns of Nimon* and *Underworld*. This was an attitude in accordance with John Nathan-Turner's visions. They both wanted to abandon the silliness of the recent seasons.

In arranging the eighteenth season, Nathan-Turner gained two more episodes than usual to give him twenty-eight instalments in all. These he allocated as seven four part serials, abandoning the six part serials immediately which he felt were either overdrawn or merely two stories stuck together.

The new team had inherited barely anything in terms of scripts from their predecessors. Prior to Bidmead's arrival, Nathan-Turner had already commisioned a storyline from regular writer David Fisher, submitted under the title *The Argolins* to Adams in mid-1979. Apart from that, there were few finished scripts on file. One was a whimsical Victoriana tale (possibly by Bob Baker) that Bidmead felt was unuseable. Another script entitled *Erinella* was offered around that time by director Pennant Roberts, but this humorous tale of dragons was not right for the new show. Also on file was a four-part script by Terrance Dicks called *The Witch Lords* which had been abandoned three years earlier (this would form *State of Decay*, the second serial in production that season).

With no index of writers to work from, the team set about approaching high calibre writers of the standard of Nigel Kneale (a reknowned television dramatist who had created the *Quatermass* serials but had refused to write for *Doctor Who* at its outset). Few writers wanted to become involved in *Doctor Who*, since they felt it was now camp adventure, largely written by the actors. Letts, Nathan-Turner and Bidmead drafted a new writer's guide, whilst deciding to curb Tom Baker's over eccentric humour.

David Fisher's original submission had been a humorous spoof of the protection rackets and heavy-handed tactics of the Mafia. The name of the monsters, Foamasi, was an anagram of Mafiosa, and the Foamasi 'hit man' was called Klout. The humour had to be notably toned down, in accordance with Nathan-Turner's visions for the show, involving considerable rewrites. Some elements of the Douglas Adams era remained, such as the Doctor's overpowering of an Argolin by showing him warp mechanics equations. The moral approach made more use of the futility of war and the optimistic view of the experiential grid, whilst hard science reared its head with the use of tachyonics as a central plot device. It was around this time that Nathan-Turner also discussed briefly the idea of producing faster paced three part serials – an idea that would come to fruition in later years.

NEW LOOK

The job of directing the first of the new look shows went to Lovett Bickford, a former production manager who had directed Letts' serialisation of *The History of Mr Polly* and worked with Nathan-Turner on *The Pallisers*. His previous work on *Doctor Who* had been as assistant floor manager on *The War Machines* and *The Moonbase*, but he was now known for the very visual type of production that Nathan-Turner sought. Bickford planned out production of *The Leisure Hive* (as *The Argolins* had been renamed) as if it were a feature film, thinking a great deal about each shot and coming up with new and interesting camera angles or lighting effects. Bickford was also keen to make the story as fast as possible, so redundant dialogue was continually trimmed to a minimum.

Bickford was appointed to the serial in February 1980, and was the first of a whole stream of directors new to *Doctor Who*, from which Nathan-Turner aimed to craft a fresh, reliable working team.

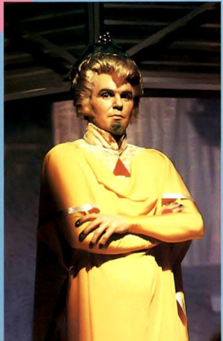
The designer for *The Leisure Hive* was Tom Yardley-Jones, on his only *Doctor Who* venture to date. Another new face to the show was Dorka Nieradzik in charge of make-up. Much of her time was devoted to the look of the Argolin, whom she envisaged almost as plants due to their 'seed pods' that fell as they died. With the character of Pangol, Dorka gave actor David Haig a different, more metallic colouring in gold and black to emphasise that he was the child of the machine. Mena's ageing caused her to start predominantly green, and then age and wrinkle into browns. Tests had to be conducted for these make-ups which, as with Tom Baker's ageing process, took a long time to apply and were rather uncomfortable.

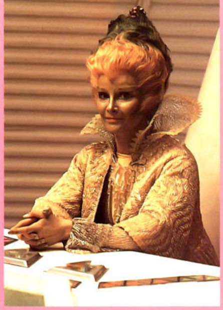
June Hudson continued to work on alternate stories in her capacity as costume designer. One of June's first jobs was to modify Tom Baker's costume as the Doctor. The basic structure of coat, hat and long scarf as laid down in *Robot* was retained, but now all were in a deep burgundy red and associated shades. Question marks were added to the Doctor's large shirt collar at the suggestion of Nathan-Turner, and the twenty-foot scarf became a mixture of red and purple, hand knitted in Chenille by the step-mother of June's assistant Roger Oldhampstead. The fourteen-ounce Melton coat, based on a 1918 Russian officer design, was made by the famous costumiers Morris Angel. There were a lot of discussions about the Doctor's headgear, and although Baker wanted to retain high leather boots, shoes and Argyll socks from Corgi Knitwear were settled on for footwear, the breeches came from an Edwardian Norfolk suit design.

Lalla Ward expressed the desire to continue her use of outlandish clothes, suggesting the Victorian child's bathing outfit as her costume for the serial. The Argolin robes were made of cheap, yellow polyester jersey material from Borowitz, with Mena's garb also having antique silver lace sculpted in over yellow satin and foam.

As part of the new look, Nathan-Turner decided to change the style of incidental music in the programme. Since 1967, principle composer on the series had been Australian Dudley Simpson, who generally composed either conventional music scores or music using conventional instruments and enhancement by the Radiophonic Workshop (apart from the 1970/1 period where Letts had encouraged Simpson to produce electronic scores, which the composer disliked). When Simpson received a 'phone call to meet the new producer for lunch to discuss the impending season, he sensed something was afoot since he had never been invited out before. At the end of the meal, Nathan-Turner reluctantly informed Simpson that he wanted to start with a clean slate and would not be hiring the composer for Season Eighteen. Simpson had always felt of *Doctor Who* as his baby, and found that due to his long work on the show, and his then ongoing work for *Blakes 7*, he was becoming known for only science-fiction work. He continued to work in England for several years on series such as *Tales of the Unexpected* and *Supergran* plus BBC adaptations of *Oliver Twist* and *Goodbye Mr Chips* before retiring to his native land in 1987.

An Argolin costume designed by June Hudson, worn here by actor Martin Fisk as Guide Vargos. Photo © BBC





Adrienne Corri as Mena found wearing the Argolin make-up uncomfortable. Photo © BBC

The new source of the show's music was to be the BBC Radiophonic Workshop, with one composer using all the electronics and synthesisers to deliver a completed score. The only previous occasions that this had been attempted were for some Troughton serials such as *The Wheel in Space* where Brian Hodgson had provided a score of mood effects, and *The Sea Devils* where Malcolm Clarke had composed an electronic backing. Nathan-Turner felt that the Workshop could give *Doctor Who* the state of the art SF feel that he sought, and the first composer to be selected for work on the series was Peter Howell.

Born in Hove, Howell became fascinated with music and taught himself the guitar in an attempt to emulate pop group The Shadows. After studying law, he continued this interest by joining the Glyndebourne Opera for four years, and then becoming a BBC sound recordist. As a studio manager, he joined the Workshop after a temporary attachment in 1974, and provided a notable score for Jonathan Miller's documentary series *The Body in Question*, as well as standing in for Dick Mills with sound effects for *Doctor Who* (e.g. *Planet of Evil*).

Peter Howell felt concerned about the possible sacrilege incurred in revamping Ron Grainer's theme tune, which had only undergone minor changes since Delia Derbyshire's original realisation in 1963. The new arrangement of the theme that would debut on *The Leisure Hive* was released in a new picture sleeve depicting Tom Baker and the new neon logo from BBC Records in October 1980, and would also appear on many compilation albums.

The show's new image also called for a new opening credit sequence to go along with Peter Howell's revamped theme and replace the Bernard Lodge version that had been used since 1974 (although a starfield sequence using the old logo had been produced in 1979 and never used). Developed by Sid Sutton of the BBC Graphics Department, this animation showed the Doctor's face and then the new neon *Doctor Who* logo drawn out of stars in a space scene. Opening credits of 35 seconds duration and a closing starfield of 1 minute 12 seconds were shot on high quality 35mm film. The zooming starfield was achieved by using acetate plastic cels of artwork, backlit to give the lights, and then to track a camera slowly towards them. Backwinding and repeating the

▶

process made the stars move fowards at differing rates. Another set of acetates were used to build up the Doctor's face which then 'flared' by over-exposing the camera, and to replace this with a photograph acetate of Tom Baker's features. Multiple exposure was used to split up the series logo in various directions, and a third piece of film shot with a starburst lens gave the rainbow effect on passing stars.

The new logo was developed early on in the form of a continual neon strip, again by Sid Sutton. Similar graphic sets were then used for the cast and credit captions slides to be superimposed on the starfield.

KEEPING THE FANS HAPPY

Nathan-Turner also viewed several old episodes of *Doctor Who*, and kept in mind the show's fans' attitudes towards continuity and the desire to see old faces returning to the show, setting ideas in motion for the season climax. One old regular cast member returned to the series at once: John Leeson. Leeson had provided the voice of K9 from *The Invisible Enemy* to *The Armageddon Factor* in December 1978, and then left the show to be replaced by David Brierley. Nathan-Turner asked Leeson to return, assuring him that he planned to remove the robot dog mid-season and to reduce its involvement in the new serials. Leeson agreed to voice the robot for the new season.

Filming took place in East Sussex on Brighton beach on Thursday 20th and Friday 21st March, 1980. The venue chosen for Keith Burton's camera crew was off the King's Road, to the right of the West and Palace Piers. This consisted of four-and-a-half minutes material for Part One of the Doctor, Romana and K9's abortive holiday, and was the only exterior work on the serial. It was written simply to reintroduce the viewers to the characters, the Randomiser, the threat of the Black Guardian and to get rid of K9 for the rest of the story, while taking advantage of a film facility that had been offered.

The main problem with the shooting was that the intention was to show a cold, off-season Brighton – and instead the first day had brilliant sunshine. The first scene to be shot was the very opening for the new season, a long pan along the beach to the TARDIS and snoring Doctor. It was still very cold however as the crew battled to get K9 to operate correctly.

For the location scenes, K9 eventually had to pulled on a wire over the pebbled sands since its new caterpillar treads were useless on the shingle. As the small robot careered towards the sea, a rigged panel on its back exploded when it hit the waves as well as the top of its head blowing off. Lalla Ward was then seen carrying the lightweight fibreglass K9 dummy back up the shingle. Over the previous months, the K9 prop had undergone some rebuilding by BBC visual effects designers Mat Irvine and Charlie Lumm. A racing car differential was fitted with large wheels to help the robot turn corners, and the AM receiver was changed to an FM one to reduce interference.

The only artistes needed on location were Tom Baker, Lalla Ward and John Leeson (who was not needed subsequently in studio). To ensure clarity of dialogue, both Tom and Lalla wore hidden contact-mikes during their takes. A variety of publicity shots were taken of the team in costume, notably of Lalla Ward in her Victorian beachwear, at the end of the first day's work. The filming also saw the first appearance of the new TARDIS prop, this one with a more authentic stacked roof than the one that had lasted since *The Masque of Mandragora*, and was introduced at the request of Nathan-Turner. Present on one day were a team from the fledgling **Doctor Who Weekly** on its first production visit to get some details on the new producer and the new season. With filming completed, Tom Baker and John Nathan-Turner travelled to London where the former was being photographed and measured so that a wax model of him as the Doctor (clad in his new costume) could be displayed at Madame Tussauds in conjunction with the series debut.

At around the same time, John Nathan-Turner also publicised the new season – the longest in ten years – in a film report for *Blue Peter*. Tina Heath combined a film report about Longleat House in Wiltshire with spring cleaning the BBC Enterprises *Doctor Who* exhibition in time for its Easter 1980 opening. During a five-minute interview Tina interviewed John as well as encountering a Dalek, Styggron, Morbius, a Fendahl and replacing the Nucleus of the Swarm with a Mandrel. In the control room, the new producer gave his first interview and described the first two monsters of the new season as huge scaly reptiles and bat-like creatures that attack humans.

Production of *The Leisure Hive* and John Nathan-Turner's job in particular were also covered by author Graham Rickard for his children's book *A Day with a TV Producer*. Published in hardback by Wayland Publishers Limited in November 1980, this book contained many photographs showing the story in production. These included the first day of filming and a day from each recording block, plus a morning with John in his office talking to Matthew Waterhouse who had just been cast as 'Cosmic Artful Dodger' companion Adric.

Rehearsals at Acton began shortly after the two day shoot with the regulars being joined by the guest cast. Scottish actress Adrienne Corri guest starred as Mena, best known for her film career which covered *Quo Vadis*, *Dr Zhivago*, *A Clockwork Orange* and *Devil Girl from Mars*. Laurence Payne, playing Morix, was best known for the title rôle of the long running *Sexton Blake* serials from Associated Redifusion and Thames between 1967 and 1971, during which he had lost an eye in a fight sequence. The actor/writer had previously appeared in *Doctor Who* as Johnny Ringo in *The Gunfighters* (*Johnny Ringo* and *The OK Corral*). Ian Talbot, cast as the mute Klout, had previously featured in *Doctor Who and the Silurians* Episode 4 as Travis.

Two voice artistes were hired for the serial. The late Harriet Reynolds was the tannoy voice heard in Parts One, Two and Four, whilst Clifford Norgate's heavily modulated tones emanated from the Tachyon Recreation Generator controls in Parts Two and Three. Norgate had provided the voice of the Nimons in *The Horns of Nimon* the previous season.

For this first serial, Nathan-Turner had to book an extra day in the recording studio, giving two three day recording blocks as opposed to a two days and a three day session due to the production being behind schedule. The producer was determined to make *The Leisure Hive* an impressive and expensive first night.

The first studio was from Wednesday 2nd to Friday 4th April, 1980 in TC1. The sets erected here by Tom-Yardley-Jones were very bright and colourful, and also included some seldom-used facets of design. Some needed exteriors to their windows, such as the radioactive area outside the Argolin board room, whilst others also needed high ceilings seen in Bickford's many low camera shots. The Great Hall was decked out with clear plastic statues of Argolin figures around the walls, as well as having small, moving tetrahedral monitor cameras.

NEW TECHNOLOGY

The Leisure Hive saw the first major use of Quantel, an image processor developed by British Telecom which could manipulate pictures in a digital form. This made multiple images, high powered zooms, image flips and reversals far easier to achieve. Notable examples in Part One alone were the zoom back from the filmed beach scene into a starscape (which was in fact the new title sequence shown backwards), the TARDIS shown materialising by a moving camera (before this, a camera had always been locked off for roll-back and mix) and the Doctor's body being torn apart where the picture zoomed in on his screaming mouth. Quantel would also multiply the images of David Haig as Pangol for the cloning sequence in Part Four.

For the scenes in which Pangol, Loman and the Doctor were disassembled on the spherical visidome screen, several artistes played different parts of their bodies with the principle actor appearing as the head and others as legs, arms and torso. Each had different parts of their form obscured by black velvet which would not show up on a black-velvet background. All these Quantel scenes were taped on the first day in studio which was devoted to experimenting with the new equipment.

Bickford's directive flare also used different screen-wipes to switch between scenes, such as the circular change from the centre of the picture as Mena arrived on Argolis, and also camera shots of the cast walking directly up to the camera, and then moving away in a second shot. Although the finished effect was very stylish, the single shot set-ups were extremely time consuming in studio.

Mena, surrounded by the Foamasi at the climax to Part Three. Photo © BBC.

Thursday 3rd began with taping more of the visidome effects, and was followed by the model shots of the Hive itself on the Argolin surface, made by Andrew Lazell's visual effects team. Twenty seconds of silent 16mm film showing a sandstorm was obtained from World Backgrounds, and superimposed over the initial establishing shot of the complex in Part One with red video effects to simulate a Radon-222 dust storm. The rest of the day was taken up with the scenes set in the Great Hall, the board room and the surrounding corridors for Parts One and Two. For the Doctor's trial towards the end of Part Two, the board room set was rearranged and redressed, and lit with a harsh red light.

David Haig as Pangol, the child of the generator who planned to reclaim the Argolin birthright. Photo © BBC

A great many extras including a number of orientals were hired for the off-planet visitors in the Part One hall scenes. Many of these were clad with stock costumes from earlier stories or other programmes.

Although a lot of money was spent on the four Foamasi costumes Nathan-Turner and his crew were sad to see that at the end of the day they did not work. The intention was that their reptilian bodies could be corsetted in human suits, and a two layer outfit was crafted to suggest fluid movement of scales: a dark green netting over a shimmering light green material. The studio lighting was too bright, and the costumes merely looked cheap and basic. They had been created from an irridescent mousseline material, imported from the firm of Zeta in Germany. The eyes set into the head of the lead Foamasi were operated by the actor inside moving a headband onto which they were connected.

Most of the Foamasi work took place in the second studio, and David Fisher's teleplay kept the creatures hidden from the viewer until towards the end of Part Three. In the early episodes, close-ups were shown of claws, feet and the lizard eye, or of the Foamasi's bulky shadows cast against a wall. As the Foamasi agents cut their way into the Hive in Part One, a green video effect was shown to burn a circle in the corridor wall.

The final day of the first block involved all the scenes with the 'normal' Doctor in the Great Hall for Part Four, Pangol's army, the non-gravity squash court seen in Part One, the laboratory scenes in Part Two plus a variety of other special effect and hologram shots. The shuttle model seen in Parts One, Two and Four was also recorded on this day, with the camera being mounted inside the craft's docking corridor. For the scene of the shuttle exploding, a lighting and video effect was used to simulate the detonation. A similar technique had been used as the Doctor hurled the helmet of Theron at the visidome in Part Four to avoid a studio detonation

The death scenes of Morix, recorded on April 4th, showed the stages of Argolin degeneration. Aside from changes in the wrinkled make-up to the faces of either Adrienne Corri or Laurence Payne, there was also the falling of a small crystal pod from a conical section of cranium emerging from the swept-back Argolin wig. The final death of Morix saw Quantel used to make his face bleed into a negative monochrome image.

Several rooms such as the board room featured dark, perspex holoscreens, onto which recorded or live images could be placed via Quantel. These included views from other rooms seen on monitor cameras, the message from the real Brock to Morix, and Hardin's faked time experiment in Part One. The non-gravity squash court was only seen briefly, but involved mixing CSO shots of two separate players plus Tom Baker and Lalla Ward on kirby wires over a model background, and moving these elements using Quantel.

The laboratory allocated to Hardin and Stimson was a complex set with much apparatus. The majority of the controls seen on Argolis were operated by the insertion of crystal pyramids into similar shaped spaces either on perspex stands or in console facias. As with the faked holocrystal trial in Part One, Hardin's tachyon experiments in Part Two saw oscilloscope waves colourised and placed around the object under scrutiny to represent the time field. Additional lab equipment had coloured water rising under pressure in glass tubes to show the power expenditure. Reversal of videotape showed the sand flowing upwards in Hardin's hourglass, and when the timepiece shattered, the time field aura changed from pink to green. A special prop hourglass was then seen melting at the end of Part Two.

CONCLUSION

The serial was concluded in TC3 over Friday 18th to Sunday 20th April, 1980. A publicity session was held in this block to highlight the scenes in which Tom Baker was made to look like an old man. Dorka Nieradzik found Baker most co-operative for the long make-up process which consisted of first fitting a bald cap over his soaped hair, adding a white wig, and blending the facial and latex wrinkle make-up which necessitated her pulling the actor's skin so it settled in creases.

The recordings left to accomplish were nearly all the scenes with the elderly Doctor, mainly for Parts Three and Four. This meant restriking the sets for the Great Hall, laboratory and board room. A cabin set was also built which doubled as both Brock's cabin in Part Two, and the room where the Doctor and Romana were held in Part Three with a suitable lighting change. The Randomiser prop seen in the Great Hall scenes in Part Four was a long box with a lever and internal flashing lights.

Great use was made of a hand-held camera in several sequences, most notably for the point-of-view shots at the end of Part Three as the Foamasi rips into Brock's body. To achieve the effect of the Foamasi bursting out of its human disguise, air was pumped into a green weather balloon underneath a large pre-split suit worn by the late John Collin as Brock. Both Collin and Ian Talbot had undergone face casts, so that latex masks of their features could be made for both this confrontation scene, and the scene in Part Two when Stimson finds Klout's likeness hung up in a closet. For many scenes in Part Four, John Collin also provided the voice of the Foamasi Government representative. A flashing green video effect was superimposed as this Foamasi flung an object at the West Lodge representatives, whereafter a recording break was scheduled to bind the two miscreants in a blanket of gossamer-like filaments.

The baby version of Pangol was played by Alys Dyer, who had to have a chaperone on hand in the studio. The four month old infant was actually the baby of the series' new production unit manager Angela Smith.

Peter Howell scored a total of around fifty minutes of music for the serial, which when linked with Dick Mills' sound effects and the visuals of the programme gave a quite stunning effect. The tracks drew upon various sources including *I Do Like To Be Beside The Seaside* in Part One, and Holst's *Mars, Bringer of War* influencing the Earth shuttle arrival, whilst the tempo for the march of Pangol's army in Part Four came from Ravel's *Bolero*.

One of the many rooms within the Hive. Photo © BBC

Despite *The Leisure Hive* looking impressive, it had run vastly over budget. Although Lovett Bickford has never returned to *Doctor Who*, he did work with John Nathan-Turner, Peter Davison and Anthony Ainley on the Tunbridge Wells staging of *Cinderella* in December 1982.

To date, *The Leisure Hive* has also been the last association with *Doctor Who* for David Fisher, who moved on to write an episode of *Hammer House of Horror* for ITC/Hammer that year, and then two films for *Hammer House of Mystery and Suspense* [US: *Fox Mystery Theatre*] in 1983. Another storyline he had submitted for *Doctor Who* back in December 1979 was never used. Entitled *Avalon*, it concerned psychonauts: part mental/part physical beings who fractured the space/time continuum and allowed a vast creature to escape through it. Fisher now researches and writes books on contemporary history with Anthony Read, his former *Doctor Who* script editor and longtime colleague from the sixties BBC series *The Troubleshooters*.

All the episodes were very short in duration since Nathan-Turner and particularly Bickford had deleted any unnecessary material to give as slick and pacey story as possible. This had not pleased Fisher as his script was cut and rewritten several times.

PUBLICISING THE SHOW

Publicity for the new season in *Radio Times* consisted of a two page colour article about Adrienne Corri entitled 'Who's For Corri' (30 August – 5 September 1980). Mick Brown's piece concentrated on the actress' very varied career with brief references to the new story and how Corri was concerned about the aged make-up wrinking her own facial skin. The programme listing featured a black and white photograph of Romana and the Doctor outside the TARDIS at Brighton. Two weeks later (13th – 19th September 1980), Part Three was publicised both on John Craven's Back Page section for younger readers with a quarter page item about how Tom Baker was aged to appear in that week's episode and a shot of Romana and an aged Doctor with the programme listing. The new team also took a new approach to the programme listing 'blurb', opting for three questions each week e.g. 'How do the Doctor's holiday plans go awry? Why is the wasted planet of Argolis under threat? Who are the uninvited visitors to the Leisure Hive?'.

On 29th August, Madame Tussauds unveiled the waxwork of Tom Baker as the Doctor and a model of K9, a forerunner to a more comprehensive display that was to open two months later. This would include a wax version of a Foamasi.

Coincident with the new season came the launch by the BBC of Picture Packs, a folder containing five glossy 8' x 6' black and white photographs from favourite BBC shows. *Doctor Who* was the first programme to be covered, and mail-order ads were placed in *Radio Times*. For £3.99 the public would receive a photostatted sheet of basic facts about the series plus photos of K9 (*The Invisible Enemy*), the Doctor (publicity for *The Hand of Fear*), the Doctor in the TARDIS *(Meglos)*, the Doctor, Romana and Daleks (publicity for *Destiny of the Daleks*) and a variation of *The Leisure Hive* still from the *Radio Times*.

Shown over four consecutive Saturdays, *The Leisure Hive* was part of the BBC's new Autumn Season line-up on 30th August along with the return of *The Generation Game* and a new police drama called *Juliet Bravo*. *Doctor Who* was run after the News and Sport at 6.15pm, although Part Two which ran to under twenty-one minutes was allocated a twenty minute slot from 6.20pm and Part Three was scheduled earlier due to coverage of *The Last Night of the Proms*.

For many, the 'new look' *Doctor Who* was to go almost unnoticed because of other bigger budget SF being offered elsewhere. Still in the wash of the SF boom created in 1977 by *Star Wars*, the ITV network purchased one of the glossy fantasy adventure film series made in the USA: *Buck Rogers in the 25th Century*. This was networked by the regions in direct opposition to *The Leisure Hive* each week and often gained a head start on the BBC's show. The test pilot defrosted by Glen Larson and Universal was to make his presence felt...

The ratings for *The Leisure Hive* were disastrous, generally half those of the previous season. The viewing figures dropped with Parts Three and Four at 111th position the lowest placed instalments since *An Unearthly Child*. The acceptable 6 million for Part One fell to 4.5 million by the serial's conclusion, the start of a downward slide that would hit the next couple of serials.

The new theme tune was criticised in letters to the *Radio Times* four weeks later by Jeffrey Arnold of Essex who cited the change as a big shock since it 'sounds like a poor copy on a 90p TV Themes album'. TG Reid of Sutton Coldfield echoed this, but Timothy Warner of Newton Abbot felt that the whole modernising of the show was worthy of congratulation, as did T Phillipo of Spalding.

The Leisure Hive was sold to Australia in January 1981 and screened with a 'G' rating. It was purchased by Lionheart for North America in the early Eighties where it is also syndicated as a TVM of one hour seventeen minutes duration.

David Fisher novelised the story himself, injecting much of the original humour in a very Douglas Adams manner (notably the duel of Herell and Mako, two Argolin knights). It was published simultaneously in hardback by WH Allen and in paperback by Target (or Star Books as the inside pages read) in July 1982, with a cover from Andrew Skilleter. The novelisation was also issued as part of The Second Doctor Who Gift Set by Target/WH Allen later the same year, and has latterly been Book No. 39.

Sound effects of the Earth shuttle and Argolis' surface were issued on *Sci-Fi: Sound Effects No. 26* by BBC Records in 1981, which was subsequently reissued on CD in 1991 as *Essential Science Fiction Sound Effects Vol. 1*. Peter Howell's radiophonic music score was edited together to give a suite of music entitled *The Leisure Hive* for a BBC Records release entitled *Space Invaded – BBC Space Themes* in October 1982. The same track also backed the US release of *K9 and Company* by BBC/Gemcon in 1983 and, with added sound effects, appeared on both *Doctor Who – The Music* in February 1983 and a *Doctor Who* picture disc for the American market in 1984.

The Leisure Hive exists complete at the BBC Videotape Library in its 2-inch 625-line master videotape form.

Andrew Pixley

Photo © BBC

THE LEISURE HIVE
SERIAL 5N
CAST

Tom Baker *(Doctor Who)* with Lalla Ward *(Romana)*, John Leeson *(Voice of K9)* [1], Martin Fisk *(Vargos)*, Harriet Reynolds *(Tannoy Voice)* [1, 4], Laurence Payne *(Morix)* [1], David Haig *(Pangol)*, John Collin *(Brock)*, Ian Talbot *(Klout)*, Adrienne Corri *(Mena)*, Roy Montague *(Guide)*, Nigel Lambert *(Hardin)*, David Allister *(Stimson)* [2], Clifford Norgate *(Generator Voice)* [2-3], Andrew Lane *(Foamasi)* [3-4].

EXTRAS

Maurice Connor, Julia Gaye, Annette Peters, Jenny Roberts, Douglas Star, Derek Suthern, Mary Rennie, Mike Reynell, Ken Sedd *(Argolin Guides and Attendants)*; Inga Daley, Emmanuel Josiah, Pauline Lewis, Ranjit Nakara, Patti Patience, Ansley Pollard, John Salpeas, Huntley Young, Hi Ching, Ling Tai, Willow Wipp, Ina Claire, Sarah Gardner, Pearl Graham, Maureen Stevens, Anna Van Karina *(Visitors/Experiment Assistants)*; Fred Reford *(Earth Visitor Loman)*; Norman Bradley, Eileen Brady, Martin Clark, Graham Cole, Michael Horner, Nick Joseph, Brian Massey, Tim Oldroyd, Joe Phillips, Douglas Roe, Reg Woods *(Tachyon Images of Pangol and Loman/Squash Players/Experiment Assistants)*; David Korff, James Muir, David Bulbeck *(Foamasi)*; Derek Chafer, David Rolfe, Roy Seeley *(Tachyon Images of Doctor Who)*; Mike Handley, Ridgewell Hawkes, Ray Lavender, Michael Leader, Jeff Wayne, Douglas Auchterlonie, Derek Chafer, David Cole, Tim Goodings, Bruce Guest, Eric Hamilton, Bobby Jones, Ray Knight, Mark Middler, Mike Mungarvan, Stuart Myers, Kevin O'Brien, Tim Oldroyd, Harry Payne, Douglas Roe, David Rolfe, Roy Seeley, Harry Van Engel, Leslie Weeks, Geoffrey Whitestone, Reg Woods *(Argolin/Pangol Images)*; Alys Dyer *(Baby Pangol)*.

CREDITS

Written by David Fisher. Incidental Music: Peter Howell. Special Sound: Dick Mills. Production Assistant: Romey Allison. Production Unit Manager: Angela Smith. Director's Assistant: Carole Bisset. Assistant Floor Manager: Val McCrimmon. Film Cameraman: Keith Burton [1]. Film Sound: Bill Chesneau [1]. Film Editor: Chris Wimble [1]. Visual Effects Designer: Andrew Lazell. Video Effects: Robin Lobb. Vision Mixer: Paul Del Bravo. Studio Lighting: Duncan Brown. Studio Sound: John Howell. Technical Manager: Bob Hignett. Senior Cameraman: Alec Wheal. Costume Designer: June Hudson. Make-up Designer: Dorka Nieradzik. Script Editor: Christopher H. Bidmead. Graphic Designer: Sid Sutton. Designer: Tom Yardley-Jones. Executive producer: Barry Letts. Producer: John Nathan-Turner. Director: Lovett Bickford. BBC © 1980.

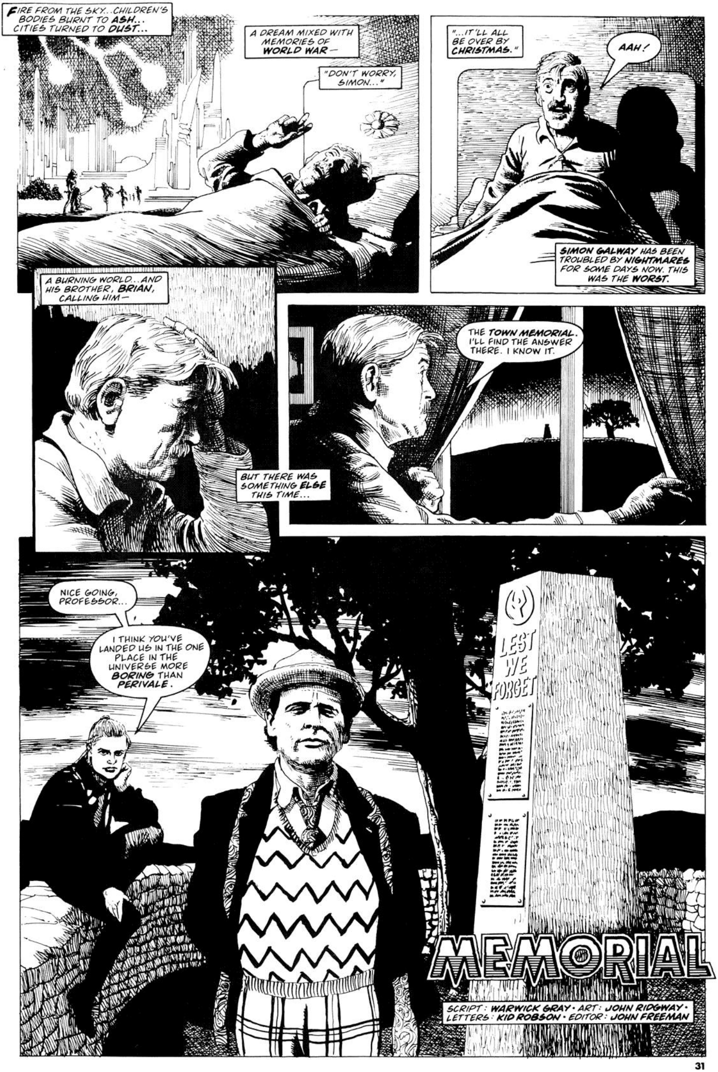
BROADCAST DETAILS

Part One	30th August, 1980	6.15pm-6.40pm
Part Two	6th September, 1980	6.20pm-6.40pm
Part Three	13th September, 1980	5.55pm-6.20pm
Part Four	20th September, 1980	6.15pm-6.40pm

Viewing Figures:
Part One: 5.9M (77th), Part Two: 5.0M (103rd), Part Three: 5.0M (111th), Part Four: 4.5M (111th).

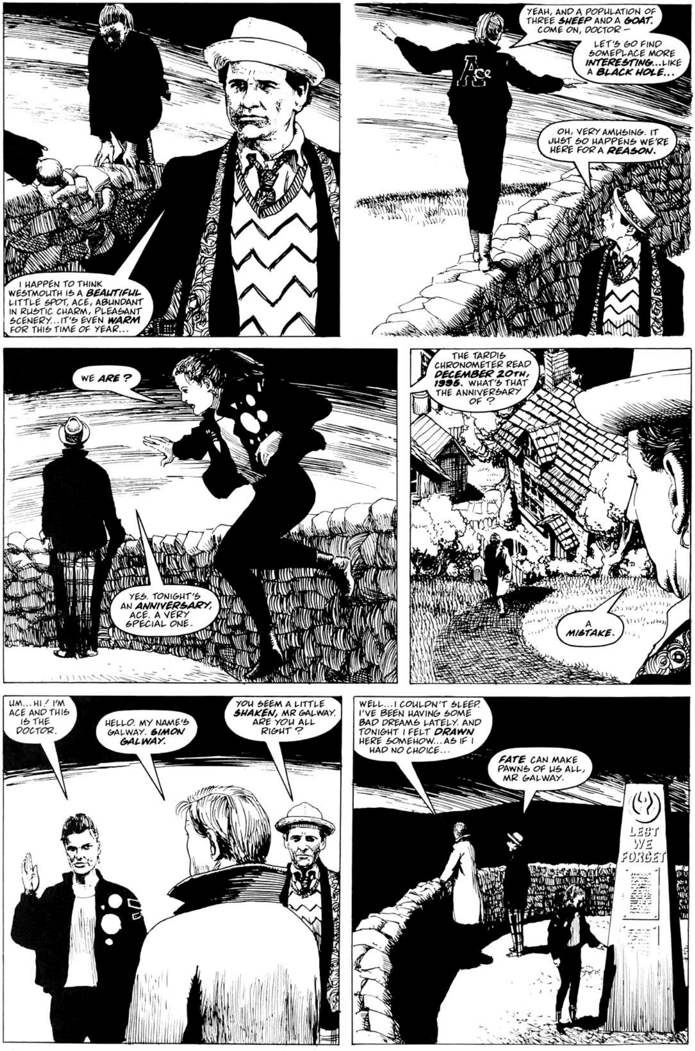
Audience Appreciation:
Part Four: 65%. No figures for Parts One to Three.

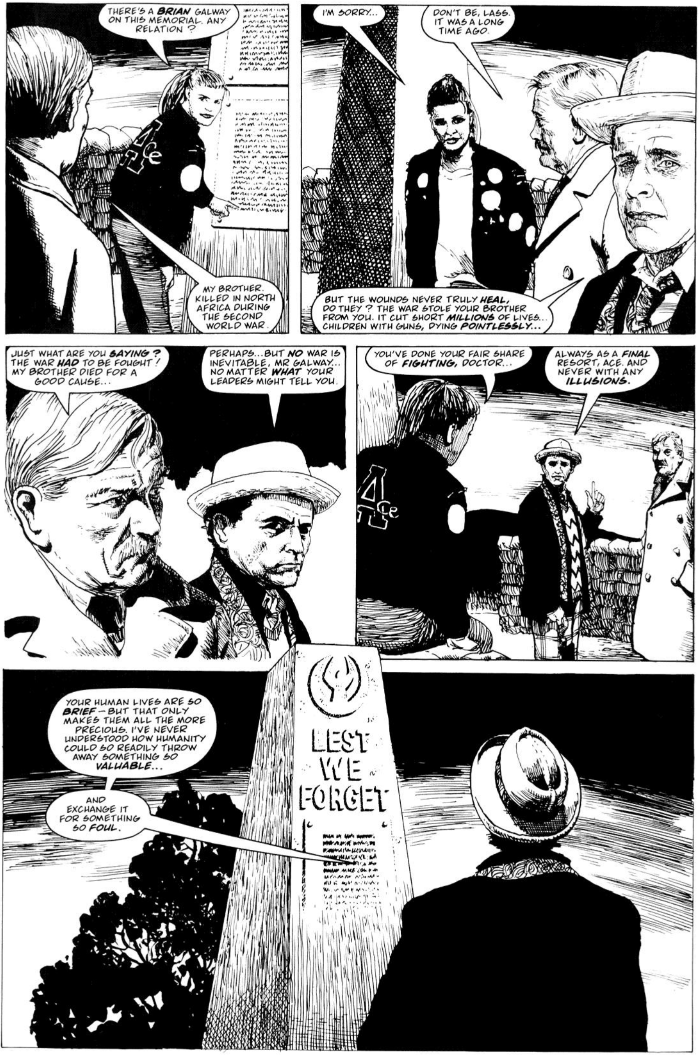
◆

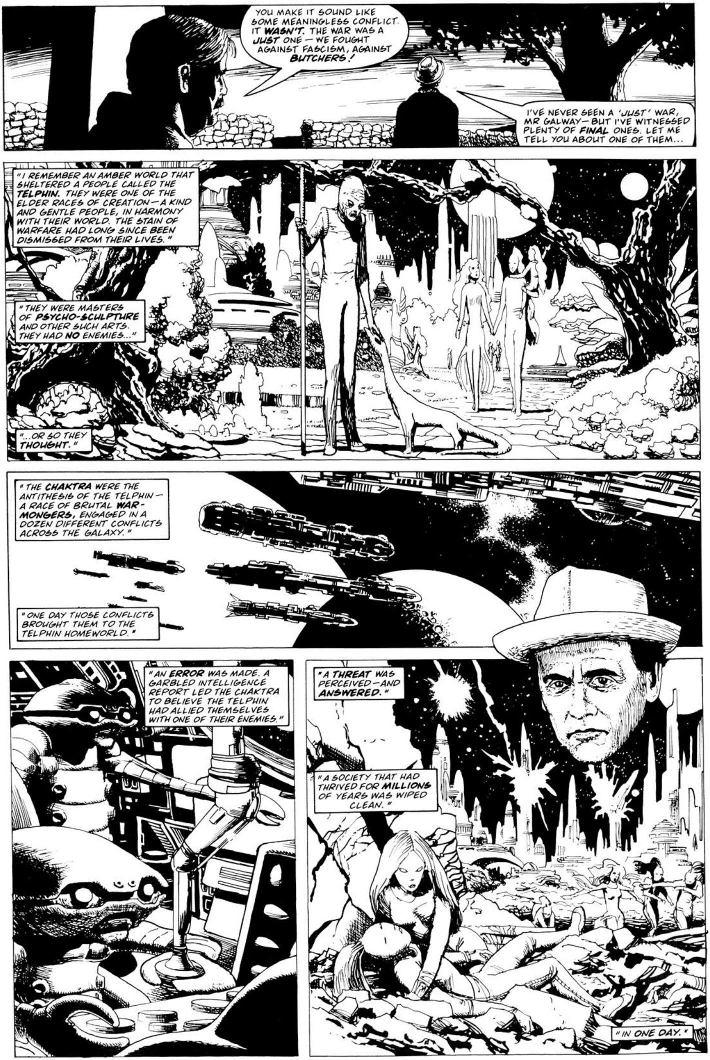

FIRE FROM THE SKY...CHILDREN'S BODIES BURNT TO ASH... CITIES TURNED TO DUST...
A DREAM MIXED WITH MEMORIES OF WORLD WAR—
"DON'T WORRY, SIMON..."
"...IT'LL ALL BE OVER BY CHRISTMAS."
AAH!
SIMON GALWAY HAS BEEN TROUBLED BY NIGHTMARES FOR SOME DAYS NOW. THIS WAS THE WORST.
A BURNING WORLD...AND HIS BROTHER, BRIAN, CALLING HIM—
BUT THERE WAS SOMETHING ELSE THIS TIME...
THE TOWN MEMORIAL. I'LL FIND THE ANSWER THERE. I KNOW IT.
NICE GOING, PROFESSOR...
I THINK YOU'VE LANDED US IN THE ONE PLACE IN THE UNIVERSE MORE BORING THAN PERIVALE.
LEST WE FORGET

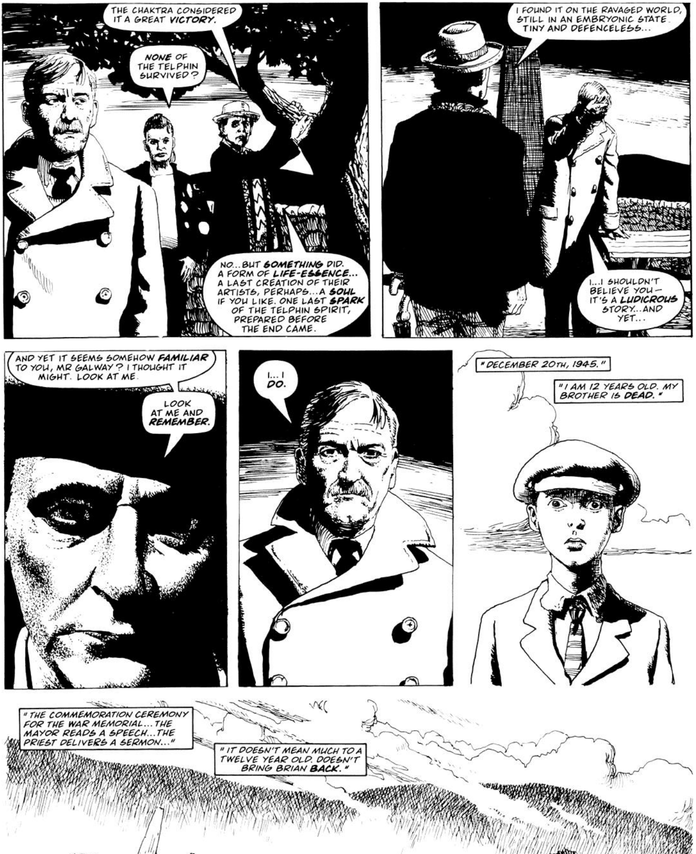
MEMORIAL

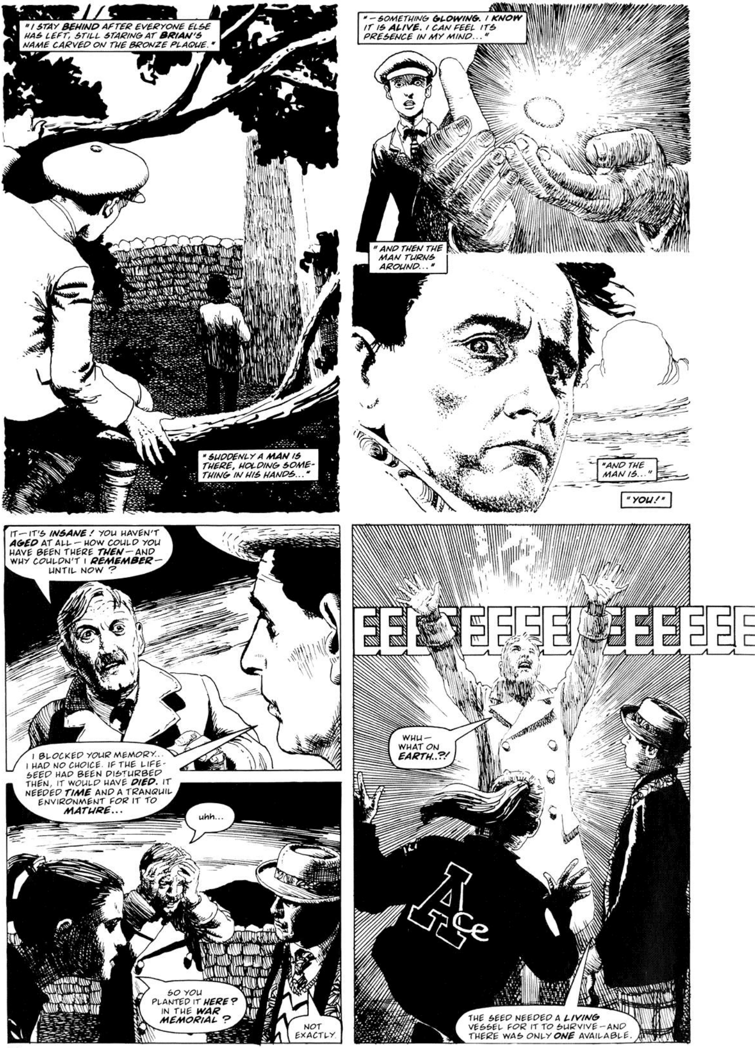
SCRIPT: WARWICK GRAY · ART: JOHN RIDGWAY ·
LETTERS: KID ROBSON · EDITOR: JOHN FREEMAN

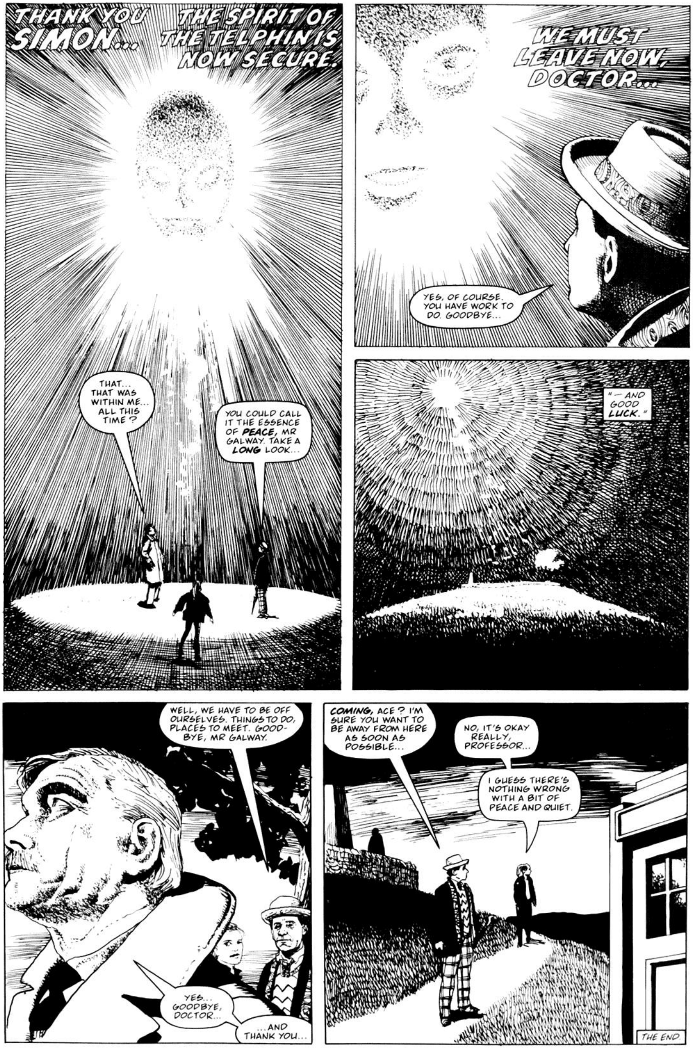

I HAPPEN TO THINK WESTMOUTH IS A **BEAUTIFUL** LITTLE SPOT, ACE, ABUNDANT IN RUSTIC CHARM, PLEASANT SCENERY... IT'S EVEN **WARM** FOR THIS TIME OF YEAR...
YEAH, AND A POPULATION OF THREE **SHEEP** AND A **GOAT**. COME ON, DOCTOR –
LET'S GO FIND SOMEPLACE MORE **INTERESTING**... LIKE A **BLACK HOLE**...
Ace
OH, VERY AMUSING. IT JUST SO HAPPENS WE'RE HERE FOR A **REASON**.
WE **ARE**?
YES. TONIGHT'S AN **ANNIVERSARY**, ACE. A VERY SPECIAL ONE.
THE TARDIS CHRONOMETER READ **DECEMBER 20TH, 1995**. WHAT'S THAT THE ANNIVERSARY OF?
A **MISTAKE**.
UM... HI! I'M ACE AND THIS IS THE DOCTOR.
HELLO. MY NAME'S GALWAY. **SIMON GALWAY**.
YOU SEEM A LITTLE **SHAKEN**, MR GALWAY. ARE YOU ALL RIGHT?
WELL... I COULDN'T SLEEP. I'VE BEEN HAVING SOME BAD DREAMS LATELY. AND TONIGHT I FELT **DRAWN** HERE SOMEHOW... AS IF I HAD NO CHOICE...
FATE CAN MAKE PAWNS OF US ALL, MR GALWAY.
LEST WE FORGET


THERE'S A **BRIAN** GALWAY ON THIS MEMORIAL. ANY RELATION ?
MY BROTHER. KILLED IN NORTH AFRICA DURING THE SECOND WORLD WAR.
I'M SORRY...
DON'T BE, LASS. IT WAS A LONG TIME AGO.
BUT THE WOUNDS NEVER TRULY **HEAL**, DO THEY ? THE WAR STOLE YOUR BROTHER FROM YOU. IT CUT SHORT **MILLIONS** OF LIVES... CHILDREN WITH GUNS, DYING **POINTLESSLY...**
JUST WHAT ARE YOU **SAYING ?** THE WAR **HAD** TO BE FOUGHT ! MY BROTHER DIED FOR A GOOD CAUSE...
PERHAPS... BUT **NO** WAR IS INEVITABLE, MR GALWAY... NO MATTER **WHAT** YOUR LEADERS MIGHT TELL YOU.
YOU'VE DONE YOUR FAIR SHARE OF **FIGHTING,** DOCTOR...
ALWAYS AS A **FINAL** RESORT, ACE. AND NEVER WITH ANY **ILLUSIONS.**
YOUR HUMAN LIVES ARE SO **BRIEF** — BUT THAT ONLY MAKES THEM ALL THE MORE PRECIOUS. I'VE NEVER UNDERSTOOD HOW HUMANITY COULD SO READILY THROW AWAY SOMETHING SO **VALUABLE...**
LEST WE FORGET
AND EXCHANGE IT FOR SOMETHING SO **FOUL.**


YOU MAKE IT SOUND LIKE SOME MEANINGLESS CONFLICT. IT **WASN'T.** THE WAR WAS A **JUST** ONE — WE FOUGHT AGAINST FASCISM, AGAINST **BUTCHERS!**
I'VE NEVER SEEN A 'JUST' WAR, MR GALWAY— BUT I'VE WITNESSED PLENTY OF **FINAL** ONES. LET ME TELL YOU ABOUT ONE OF THEM...
"I REMEMBER AN AMBER WORLD THAT SHELTERED A PEOPLE CALLED THE **TELPHIN.** THEY WERE ONE OF THE ELDER RACES OF CREATION—A KIND AND GENTLE PEOPLE, IN HARMONY WITH THEIR WORLD. THE STAIN OF WARFARE HAD LONG SINCE BEEN DISMISSED FROM THEIR LIVES."
"THEY WERE MASTERS OF **PSYCHO-SCULPTURE** AND OTHER SUCH ARTS. THEY HAD **NO** ENEMIES..."
"...OR SO THEY **THOUGHT.**"
"THE **CHAKTRA** WERE THE ANTITHESIS OF THE TELPHIN— A RACE OF BRUTAL **WARMONGERS,** ENGAGED IN A DOZEN DIFFERENT CONFLICTS ACROSS THE GALAXY."
"ONE DAY THOSE CONFLICTS BROUGHT THEM TO THE TELPHIN HOMEWORLD."
"AN **ERROR** WAS MADE. A GARBLED INTELLIGENCE REPORT LED THE CHAKTRA TO BELIEVE THE TELPHIN HAD ALLIED THEMSELVES WITH ONE OF THEIR ENEMIES."
"A **THREAT** WAS PERCEIVED—AND **ANSWERED.**"
"A SOCIETY THAT HAD THRIVED FOR **MILLIONS** OF YEARS WAS WIPED CLEAN."
"IN **ONE DAY.**"


THE CHAKTRA CONSIDERED IT A GREAT VICTORY.
NONE OF THE TELPHIN SURVIVED?
NO... BUT SOMETHING DID. A FORM OF LIFE-ESSENCE... A LAST CREATION OF THEIR ARTISTS, PERHAPS... A SOUL IF YOU LIKE. ONE LAST SPARK OF THE TELPHIN SPIRIT, PREPARED BEFORE THE END CAME.
I FOUND IT ON THE RAVAGED WORLD, STILL IN AN EMBRYONIC STATE. TINY AND DEFENCELESS...
I... I SHOULDN'T BELIEVE YOU— IT'S A LUDICROUS STORY... AND YET...
AND YET IT SEEMS SOMEHOW FAMILIAR TO YOU, MR GALWAY? I THOUGHT IT MIGHT. LOOK AT ME.
LOOK AT ME AND REMEMBER.
I... I DO.
"DECEMBER 20TH, 1945."
"I AM 12 YEARS OLD. MY BROTHER IS DEAD."
"THE COMMEMORATION CEREMONY FOR THE WAR MEMORIAL... THE MAYOR READS A SPEECH... THE PRIEST DELIVERS A SERMON..."
"IT DOESN'T MEAN MUCH TO A TWELVE YEAR OLD. DOESN'T BRING BRIAN BACK."


"I STAY **BEHIND** AFTER EVERYONE ELSE HAS LEFT, STILL STARING AT **BRIAN'S** NAME CARVED ON THE BRONZE PLAQUE."
"SUDDENLY A **MAN** IS THERE, HOLDING SOMETHING IN HIS HANDS..."
"—SOMETHING **GLOWING**. I **KNOW** IT IS **ALIVE**. I CAN FEEL ITS PRESENCE IN MY MIND..."
"AND THEN THE MAN TURNS AROUND..."
"AND THE MAN IS..."
"**YOU!**"
IT—IT'S **INSANE!** YOU HAVEN'T **AGED** AT ALL—HOW COULD YOU HAVE BEEN THERE **THEN**—AND WHY COULDN'T I **REMEMBER**—UNTIL NOW?
I BLOCKED YOUR MEMORY... I HAD NO CHOICE. IF THE LIFE-SEED HAD BEEN DISTURBED THEN, IT WOULD HAVE **DIED**. IT NEEDED **TIME** AND A TRANQUIL ENVIRONMENT FOR IT TO **MATURE**...
uhh...
SO YOU PLANTED IT **HERE**? IN THE **WAR MEMORIAL**?
NOT EXACTLY.
EEEEEEEEEEEEE
WHU—WHAT ON **EARTH**..?!
Ace
THE SEED NEEDED A **LIVING** VESSEL FOR IT TO SURVIVE—AND THERE WAS ONLY **ONE** AVAILABLE.


THANK YOU SIMON... THE SPIRIT OF THE TELPHIN IS NOW SECURE.
THAT... THAT WAS WITHIN ME... ALL THIS TIME?
YOU COULD CALL IT THE ESSENCE OF PEACE, MR GALWAY. TAKE A LONG LOOK...
WE MUST LEAVE NOW, DOCTOR...
YES, OF COURSE. YOU HAVE WORK TO DO. GOODBYE...
"— AND GOOD LUCK."
WELL, WE HAVE TO BE OFF OURSELVES. THINGS TO DO, PLACES TO MEET. GOODBYE, MR GALWAY.
YES... GOODBYE, DOCTOR...
...AND THANK YOU...
COMING, ACE? I'M SURE YOU WANT TO BE AWAY FROM HERE AS SOON AS POSSIBLE...
NO, IT'S OKAY REALLY, PROFESSOR...
I GUESS THERE'S NOTHING WRONG WITH A BIT OF PEACE AND QUIET.
THE END

◆ CLASSIFIED ◆

MC136

DOCTOR WHO BARGAIN BOOKS

100's OF NEW DR. WHO BOOKS AT SILLY PRICES.
For our latest list of super buys send 50p to:

Burton Books, 20 Marine Court, Marina
St Leonards-on-Sea, East Sussex TN38 0DX

JUST COMICS

SAE (28p Stamp) for 48 page catalogue of 100,000 comic books. Marvel, D.C., and Independents. Also sold: plastic bags and other comic peripherals.

The Comics
Mail Order Specialist

(JUSTIN EBBS) JUST COMICS
2 Crossmead Avenue,
Greenford, Middlesex
UB6 9TY

COMICS BY MAIL

COMICS • T-SHIRTS • TRADING CARDS + MORE
TO RECEIVE OUR NEXT ADVANCE MAIL ORDER CATALOGUE PLEASE SEND TWO 1ST CLASS STAMPS OR GIVE US A CALL:

TIMEZONE

12 FISH STREET, SHREWSBURY, SHROPSHIRE SY1 1UR
TEL: (0743) 365192 OPEN MON–SAT 10am-6pm

FREE PRIZE DRAW EACH MONTH
BACK ISSUES AVAILABLE
COMICS WANTED!

JOKES

FREE! CATALOGUE AND GIFT

OVER 800 CRAZY JOKES - HERE'S JUST A FEW!

Squirt Toilet Seat, Disappearing Ink, Drink Straw Specs, Water Bombs, Silly Putty, Hand Buzzer, Slime, Sticky Balls, Sick in Gift Box, Foul Fish Sweets, Sea Monkeys, Coffin Banks, Magic Tree, Water Machine Gun, Spud Guns, Mucky Pup, lots of magic, pop, football and wrestling novelties.

JUST SEND 2ND CLASS STAMP WITH YOUR NAME AND ADDRESS FOR YOUR OWN BUMPER CATALOGUE AND FREE GIFT TO:-

JOKE SHOP BY POST (Dept Yk)
167, WINCHESTER ROAD, BRISTOL BS4 3NJ

Sheffield Space Centre

33, The Wicker, Sheffield S3 8HS
Telephone: Sheffield 758905

We stock a large selection of S/F Fantasy paperbacks, American comics, Portfolios, Magazines etc

Open – Monday, Tuesday, Thursday, Friday 10am – 5pm. Saturday 9am
Closed Wednesday. SAE for list.

!!BACK ISSUES!!

of Marvel UK Comics

Available from:
Nostalgia & Comics
14-16 Smallbrook Queensway
Birmingham
B5 4EN

(Tel: 021-643 0143)

DOCTOR WHO – STAR TREK *NEXT GENERATION*

Free illustrated
36 page merchandise catalogue.
Send First Class Stamp:

John Fitton
(Books and Magazines)
1 Orchard Way, Hensall, Goole,
North Humberside DN14 0RT

◆EVENTS◆

COSMIC COMICS

The back issue mail order service.
Send a stamped self-addressed envelope for our free catalogue of Marvel, DC and Independent comics.
All at cheap prices.

FREE COMIC OR BADGE WITH YOUR FIRST ORDER

Send to:
COSMIC COMICS, PO BOX 1771,
LONDON E17 9PW

HERE IT IS -THE

COMICS NEWSLINE

0891 664480

All the latest comic news from the USA and UK updated every Wednesday

What's new ★ What's changed ★ What's coming up ★
Events, signings and launches ★ Competitions

Presented by Rusty Staples Ltd and John Brown Publishing
Calls charged 36p per minute off peak, 48p per minute peak times

---

COMIC MARTS

Top dealers from across the country selling thousands of comics – back issues, new imports (Marvel, DC etc) – TV/Film magazines, books posters, videos and all kinds of science fiction/fantasy material!

LEEDS
Leeds Polytechnic, Brunswick Hall, Merrion Way
Saturday 8th August & 26th September

NOTTINGHAM
Stakis Victoria Hotel, Milton Street, Nottingham
Saturday 29th August

MANCHESTER
Parkers Hotel, Corporation Street, Manchester
Saturday 12th September

SHEFFIELD
Main Hall, Sheffield Polytechnic, Howard Street
Saturday 19th September

OPENS MIDDAY
Full details (sae): GOLDEN ORBIT,
9 Stratford Way, Huntington, York YO3 9YW

I AM INTERESTED IN ADVERTISING ON THE MARVEL U.K. CLASSIFIED PAGE. PLEASE SEND DETAILS:

NAME: ....

CO./NAME ....

SHOP/BUSINESS ADDRESS ....

....

.... **POSTCODE** ....

BUSINESS TEL NO: MC135

POST TO: Advertising Department, Marvel Comics Ltd.,
Arundel House, 13/15 Arundel Street, London WC2R 3DX

DIRECTING WHO

Lovett Bickford

Photo © BBC

When John Nathan-Turner assumed the rôle of *Doctor Who*'s producer in 1980, he wanted to give the show a new image. The director assigned to help create this style was Lovett Bickford. Marcus Hearn recently talked to him about *The Leisure Hive.*

In 1979 Tom Baker described *Doctor Who* as a programme with "a sort of thyroid Harpo Marx tearing through it, all done for about fourpence." Little did he know what was around the corner.

The Leisure Hive, produced in 1980, was a milestone in *Doctor Who*'s then seventeen year history. The first story of Season Eighteen was John Nathan-Turner's first as producer and the serial which ushered in a new title sequence, new theme music arrangement, almost exclusively electronic incidental music, and a new costume for a more serious Doctor. It was also Lovett Bickford's sole directorial contribution to the series.

"John Nathan-Turner and I were striving to do something new and different," he remembers. "We were pushing the boundaries of a studio-based system that wasn't really geared for it, and that was difficult."

On meeting Lovett Bickford at his London club, first impressions suggest a quiet and unassuming man. However, as conversation unfolds it seems he wants to know as much about me and the current state of *Doctor Who* as I want to discover from him. Further distractions from the task in hand are the presence of *Delta and the Bannermen* star, Don Henderson, deep in discussion with a colleague at an adjacent table, and TV personality Anneka Rice who breezes past us, preparing to weather the drizzle outside.

AMBITIONS

"Originally I had wanted to be an actor and I suppose I was stage struck," he begins, sipping a glass of wine. "I joined the BBC in 1965 as an assistant floor manager because it was the best place to be trained in the technicalities of film-making. Having been an actor, I'd worked out very quickly that actors actually have no real control over what they're doing. The people that have real control in film and television production are directors."

So, it was an ambition from there on to be a director?

"Well, it doesn't quite work out like that. One's ambition generally progresses. Some people want to be directors right at the beginning. I wasn't sure . . . I think I wanted to be a producer rather more than a director. I wanted to be a producer because I was frightened of being a director – I didn't think I could do it, you see. I was very lucky, I worked on a lot of classic serials; the best stuff the drama department were producing. Things like *The Man in the Iron Mask, Jude the Obscure, The Pallisers, David Copperfield, The Golden Bowl* and *Girls of Slender Means*. Things of that sort."

Lovett's first work on *Doctor Who* was in the capacity of an assistant floor manager on 1966's *The War Machines*.

"I remember very little about it to be absolutely honest, except that William Hartnell was the Doctor and William Mervyn was also in it (playing Sir Charles Summer). Bill Mervyn was a lovely actor. William Hartnell had a very strong screen personality, much stronger, I think than Patrick Troughton, although Troughton was a very fine actor. I think it had become Hartnell's show, in the same way it later became Tom Baker's show.

"I recall far less of *The Moonbase*, my second *Doctor Who*. I remember Patrick Barr (who played Hobson) very well though. He was one of the great band of very good actors who are very competent but not stars. One remembers personalities I think.

"After I joined the BBC I progressed very quickly. I was an assistant floor manager for just over a year, then I became a production assistant as they were called then – today they are known as production managers. The reason for my very quick promotion was, apart from anything else, that television was rapidly expanding; it was the time of the last ripples of the opening of BBC2. After I'd been a production manager for quite some time, I did the director's course in 1974."

"After becoming a staff director I did *Z-Cars, Angels* and HG Wells's *The History of Mr Polly*. I remember when I left the BBC it was a Friday night, then on Monday morning I started my first job as a freelance director on *Doctor Who*.

"*The Leisure Hive* was a very difficult show. We had so many effects, you see. I ▶

The Foasmasi were loosely based on the Mafia families in modern-day crime syndicates. Photo © BBC

◀ think we had twenty-three very complicated effects to do and it would probably have been better if we had done three or four really well rather than twenty-three not well enough. In fact some of them didn't work particularly well at all, and the audience would have been making comparisons with *Star Wars* and that sort of thing."

COMPARISONS

Did any comparisons that the audience may have been making with *Star Wars* or ITV's *Buck Rogers* add any extra pressure, or would such concerns be a producer's problem?

"No, it's *very* much the director's problem, but I didn't feel pressurised. I think John Nathan-Turner was trying to be different and we were both trying to make the show exciting. The visual style has changed considerably from that of the previous producer (Graham Williams) and the whole thing was different, so no, it wasn't a matter of competing directly with *Star Wars* because you can't on a television budget.

"It didn't occur to me, and I don't think it occurs to many directors, to look at what the opposition is going to be. What I am concerned with is making an exciting, good film or series. I don't particularly care where it's going – all I was interested in was making something very good. The only comparison that's really involved is that the audience's expectation of a special effect is governed by seeing something on *Star Wars* where they might have spent a million dollars on *one effect* whereas we had two days in a studio to do twenty-three!

"I think that the first time you do something, you inevitably undergo a learning process because you've never done it before. Therefore, I might have had a freer hand than subsequent directors. The whole visual style, the shooting style and design of *The Leisure Hive* was mine from beginning to end. For instance, at the beginning of the first episode, I decided to zoom out from the deck chair on Brighton beach into outer space. We couldn't do a continuous zoom so we had to 'trick' it through Quantel to go up and find our way to Argolis. The audience then knew we were a long way from Earth and knew the Doctor would arrive there shortly, which he did of course."

The extensive use of the Quantel electronic effects system, still relatively uncommon on *Doctor Who*, was something that distinguished *The Leisure Hive* from most previous serials.

"I hadn't used Quantel very much as I'd been working mostly on classic serials. In such a situation you simply tell the electronic effects designers what you want to achieve and you ask them to do it. Then they go ahead and show you want they can do, and together you decide whether it can be bettered, or if it's the best you can get, taking into account the time factor and the technical limitations. The director still has absolute control over everything. These designers are creative guys and Robin Lobb, who worked on *The Leisure Hive*, was good. He was quite new I think, so he was therefore also trying to make his mark. He was very helpful, and it wasn't his fault when something didn't work. For example, when we split Tom up, the scale went all out the window. It wasn't good enough really."

Was Tom Baker showing any signs of mellowing in his final season?

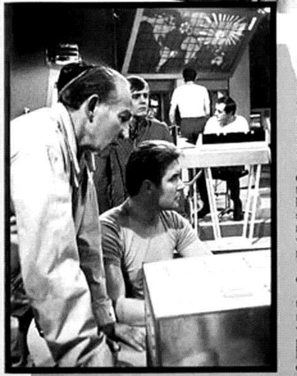
"Tom mostly did what he wanted, although his motives as an actor were exemplary; he cared about what he was doing. I think he was misguided in some of the things he wanted to do, but he is an immensely talented, creative and inventive actor. However he got bored very quickly if things weren't working or didn't work immediately. For example he'd come up with a wonderful idea and suggest it. Any director worth his salt would say, 'Yes, let's try it.' We'd try it and it wouldn't *quite* work. We'd try it again and it still wouldn't work. We'd try it a third time, and I'd be trying to help and trying to find out exactly why it wasn't working, and it still wouldn't work. He'd then turn around and say something like, 'Damn it then, let's not do it,' which was a pity.

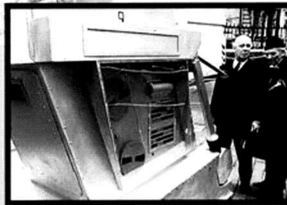
"Like any actor who has been in a series for a long time, I don't think Tom trusted directors who were new to the series who he hadn't met before. Actors in that position don't know what the director is going to do, or what the director is going to leave them with on screen. You see, it's always the actor who takes the blame for a director's poor work. At least that's what actors feel and I think there's some justification for that. It's not until an actor gets the trust of a director, if indeed he ever does, that he will do things which he instinctively may feel are slightly odd."

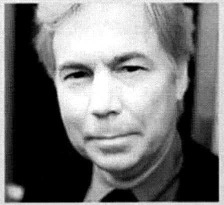
Was that trust ever established?

"I don't think it was really, no. We got on terribly well and I think in the end he respected what I was doing. I think so anyway, but that's very easy to say that now, isn't it?

"I was a relatively new director with a particularly idiosyncratic visual style and told stories in pictures. This was difficult because studio-based television isn't automatically geared in picture terms. For example, you're in a studio for two days to do an hour of television. You've got to knock off quite a lot of material in that time. I was a newish director with a new producer and an actor in his last series who knew exactly what he was going to do."







Clockwise from top: The Doctor (Tom Baker) arrives on Argolis and meets Mena (Adrienne Corri). Bickford's first *Who* work was on *The War Machines* with William Hartnell and William Mervyn. Lovett Bickford today. Hobson (Patrick Barr) was one of the more memorable aspects of Bickford's second *Who* adventure, *The Moonbase*. All Photos © BBC (except Bickford - Photo © Marcus Hearn)

PICTURES

I mentioned that David Fisher, the story's author, recalled Lovett's insistence on, 'Pictures, pictures, pictures!'

"That's right, that's just what I wanted. I'm visually orientated because what we, as directors, are doing is telling stories in pictures. Having said that the script is obviously important but it should be more of a screenplay and I don't think we were particularly well served on *The Leisure Hive*. Tom and I were very together on where we thought the script didn't work. Having said that though, I think it must have been difficult for David because John was finding his feet in a sense. He was trying to change the mould, as all new producers do. He's very inventive, and he was probably more inventive than his predecessor."

What rôle did Barry Letts play as executive producer?

"To be honest, I think Barry was just there as a guiding hand, I don't think he really had much to do. I know Barry very well, and I think John was a very strong producer with a strong personality. He has strong views about what he likes and dislikes, which is right. I think John was feeling his way to an extent. Also, don't forget," Bickford shoots me a wry grin before emptying his glass of wine, "he had a difficult director! Because I have equally strong views we were both striving, in our own ways, to do something different."

To what extent was 'something different' possible in such a long running and firmly established institution?

"That's a very difficult question. A new director wants to make his mark. On the other hand, he may be restricted by the format that's already there. Also, actors like what they've been doing for years and years. Style is generally determined by the speed in which you have to do things – something new generally takes longer. So there's a time pressure, an actor pressure, and the pressure of trying something that may or may not work for the first time.

"From an audience point of view, I'm not sure if style gets noticed that much. They might notice it if it jars, and it only jars if it doesn't work. When the story works well the audience are carried along. Style shouldn't get in the way of a story, it should enhance it."

Something that audiences did notice, and duly criticised, were the costumes for the story's alien protagonists, the Foamasi. The designers protested that it was saturation lighting which spoilt the intended 'multi-layered skin' effect. Bickford doesn't agree.

"What I actually wanted for the Foamasi were completely opaque insects. I wanted the audience just to see their vertebrae and white bones, although light would shine right through their bodies. Of course, we couldn't do that as it would have been too difficult. The big mistake was that the costumes ▶

for the Foamasi should have been made by the special effects department and not by the costume department. I think they did pretty well but, and this was nothing to do with the lighting, they looked like pantomime costumes. Perhaps they should have been made of latex rubber – designed by the costume department and made by special effects. I think the Foamasi were the single thing which ruined any sense of real fear in the finished episodes, they were the biggest let-down. They should have been frightening and they weren't, they became costume characters." He pauses, searching carefully for ways of expressing his dissatisfaction. "They weren't *real*. They looked too much like people in costumes."

So what about the criticism that the production was over-lit?

"I wouldn't agree with that. I wanted a very bright look because the planet was very near a sun. I also wanted a feeling of claustrophobia in the sense that we had a city that effectively had no 'outside'. The atmosphere outside the Leisure Hive was poisonous, after all. Only the Foamasi could live in it. I think that aspect worked very well. The difficulty with that sort of lighting is that there is very little darkness, and darkness is dramatically very valuable."

When work was completed, how happy was he with the production?

"Well, would I have done it differently, I suppose is the question. Probably not; I think it could have been better in so many ways and it could have been *really* exciting. However, within its limitations I suppose I was relatively happy. That's a very difficult question which if you put to any director of any series, episode, play or film, you will probably get the same response."

I mentioned my surprise at viewing the serial in 1980; the opening moments saw a new title sequence, a radically different theme music arrangement and the apparent destruction of K9.

"I had nothing to do with the new title sequence which was of course generic and ran throughout the whole series. However, it was my decision to introduce a lot more music. Mood music had never been used quite so extensively before. The music was also very good – I thought it was terrific and of course it was all electronic.

"I think explaining K9's absence was quite fun. He went into the sea and exploded! It was scripted and nothing to do with me. I don't know why that was written in but I'm quite pleased it was. I quite liked the idea of starting off with a shock as K9 was very popular. Shooting a robot excitingly is quite tricky really – humans are much more interesting."

Mentioning the problems he experienced with shooting K9 on the difficult terrain of Brighton beach, he reiterated his dislike for the robot dog. "Those things are very difficult and frankly they're very boring. They have no real character; it's down to the voice and all the rest of it. However, it was very popular and, dramatically, I liked the idea of a loved character going up in smoke. It's great!"

I wondered, does the man who brought *Doctor Who* firmly into the Eighties think that it's still a relevant programme for the Nineties?

"No. I think the trouble goes back to the *Star Wars* syndrome. *Doctor Who* is too parochial, too amateur by Nineties standards. I think it already was when I did it to some extent. It wasn't slick enough, it wasn't realistic enough and it wasn't frightening enough. However, if you're asking whether there should be science-fiction on television the answer is quite definitely yes. *Doctor Who* is a bit Sixties and it was very good in the early days but, technically, we're so much more sophisticated than we've ever been that it would have to come up to that standard. That, and this is probably the rub, would be *very* expensive."

Surely stories count for something?

"Of course, but you can have the best script in the world and the moment you put something inappropriate on it, however small, everything jars."

I pointed out that even if the money existed, the BBC would be unlikely to allocate it to a programme like *Doctor Who*.

"Then don't do it. *Doctor Who* just wasn't good enough in the end. It was becoming, sadly, too pantomimic when it should have been becoming more serious and more frightening. Science-fiction is wonderfully exciting but it shouldn't be costume drama. That belongs in the Sixties."

◆

Bickford feels that the Foamasi would have been better served if their creation had been the responsibility of the BBC's visual effects department and not the costume department. Photo © BBC

Over-lighting was not a criticism Bickford accepts regarding *The Leisure Hive*. The director wanted a very bright look to the serial. Photo © BBC

COMING TO EARTH IN LATE 1992...

The latest full colour hardbacked Marvel *Doctor Who Yearbook* includes new adventures by Colin Baker, Terrance Dicks, Marc Platt, Nigel Robinson and Paul Cornell.

A new comic strip pitting the evil Daleks against the Seventh Doctor and Ace, drawn by Lee Sullivan.

And a complete guide to the many invasions of Earth: the monsters that attacked and the valiant humans who defended....

Available from all good bookshops and specialist comic stores from Autumn 1992...

DOCTOR WHO
YEAR BOOK
1993

Timelines

Send your letters to: *Timelines*, Doctor Who Magazine, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. We read *every one* of your letters even though we can't print them all. Personal replies are IMPOSSIBLE due to the volume of mail received. Full addresses will only be printed when requested and letters may be sentenced to obliteration for reasons of space.

ODE TO ALAN JONNS

Fifty-minute episodes would be fine with me,
Providing that to each adventure there were two or three,
For single fifty-minute stories wouldn't mean progressing,
It would just mean plotlines that are shallow and depressing.

One of the Doctor's many strong points has to be the plot,
Mindless violence and exploding Time Lords certainly are not,
So go ahead and make the show, but remember what I've said,
We want to resurrect it, not make doubly sure it's dead!

Mark Underwood,
Coalville,
Leicestershire

I have just read the comments made about Alan Jonns' proposals for a prospective new *Doctor Who* series (**DWM 189**). I must say that out of the two camps that have sprung up (staunch defenders of *Doctor Who*'s glorious past vs. those enthralled by Jonns' new vision) I belong to neither.

On one hand Mark Chaloner is right when he voices the fear that *Doctor Who* could become "a treadmill of fifty-minute single-story episodes", a situation that is most undesirable, though E. Parsons is, I feel, totally wrong about a new series.

How can anything that ran for twenty-six years under several different producers and actors have "a unique style". Concept maybe, but not style. On the other hand, Peter Wilcock is correct when he says the series should progress and evolve with new styles.

What I find, however, is that Jonns' ideas are neither new or progressive. Fifty-minute episodic drama series have been around for years, whether it be classic ITC programmes from the Sixties or the more recent American new wave. It's Interesting to note that both *Star Trek:The Next Generation* and *Quantum Leap*'s most popular stories have been multi-episodic, and the stylishly atmospheric and progressive *Twin Peaks* was the fifty-minute equivalent of a thirty-two part epic, and we still haven't reached the end!

So I feel that when *Doctor Who* does return, it should be even more radical and European in style than has been mooted. Originality and innovation should be the keywords that any new production team have in their vocabulary.

Nathan Cooke,
Stockton-on-Tees,
Cleveland

COMIC CONUNDRUM

During the thirteen years or so that **DWM** has been running, the *Doctor Who* comic strip has gone through changes, both positive and negative.

Recently I have noticed a definite change in the direction and approach to the strip. In my view, this transition started with *Fellow Travellers*, a successful attempt to produce a comic strip with the ambiance and feeling of Season Twenty-Six. The combination of Andrew Cartmel and Arthur Ranson worked perfectly, and the much needed mysterious element of the Seventh Doctor was happily in evidence.

The upward trend continued with *The Mark of Mandragora.* Dan Abnett utilised both UNIT and the Mandragora Helix to the fore and at last the TARDIS, a usually ignored element, played a crucial rôle. Lee Sullivan and Mark Farmer suited this story well and made another good example of the growing trend of matching the mood of story to a specific person's art.

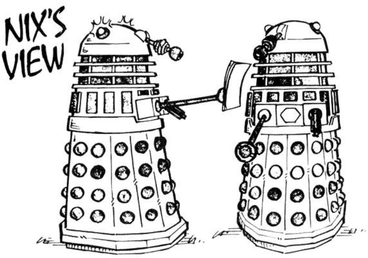
The Good Soldier managed to re-establish the Cybermen and it was great to see Ace as the real heroine. It was she, and not the Doctor, who defeated the Cybermen.

After *Evening's Empire* had its abortive run, *The Grief* appeared and I must say I was slightly disappointed by this story. The artwork was okay but the script had too many elements from the film *Aliens*. The section where Strauss reveals her first name to Skrane came straight out of the recent extended release of *Aliens.*

Ravens thankfully improved upon its predecessor due mostly to the art of Brian Williamson. The idea of placing a comic strip within a novel is very interesting, especially such a superb novel as *Warhead.* Andrew Cartmel has really taken *Doctor Who* into unknown territory.

The future of *Doctor Who* fiction looks lively. Now, more pages perhaps?

Steven Vaughan,
Hove,
East Sussex



"CHASING THE DOCTOR IS ALL VERY WELL, BUT ACCORDING TO THIS SCRIPT WE HAVE TO PURSUE HIM ACCROSS A RIVER, THEN ACROSS A TIGHTROPE STRETCHED OVER A PIT OF BOILING LAVA, THEN UP A LADDER AND OVER A SEVEN-FOOT-HIGH CONCRETE WALL. THEN WE'VE GOT ABOUT A MILE OF SOFT, BOGGY SWAMP TO COVER BEFORE WE COME TO THE BASE OF THIS HUNDRED-FOOT-HIGH CLIFF..."

Yup - more pages coming. Next issue, Ghost Light *scripter Marc Platt provides us with an eight-page adventure,* Cat Litter, *drawn by the superb John Ridgway.*

I have a complaint to make about your comic strips, which are becoming more and more violent. This worries me and I hope new *Doctor Who* television producers don't follow your trend and make the TV show more violent.

The charm of *Doctor Who* is that it lacks violence. It is exciting, has adventure but also has the power to hide you behind the sofa and yet make you come back for more.

Doctor Who does not need to be changed, it must not become just another violent programme - and no sex either.

Miss A Peters,
Rochester,
Kent

And now, some views on...

SHADA

The date - 8th July 1992. The place - Birmingham City Centre. The occasion - the signing of *Shada* by Tom Baker himself.

I have in the past been privileged enough to speak to two other Doctors, Jon Pertwee and Patrick Troughton but in my book, Tom receives the Nice Person of the Year Award.

While waiting in line to see Tom, a student in front of me was asked by the actor why he hadn't got a *Shada* video for him to sign. The student replied that being a student meant that he could not afford such an item. Tom immediately produced a poster for him and signed it.

Tom - thank you for making my day...

Ian Branch,
Tile Cross,
Birmingham

Shada is a classic. It has all the good things that are expected in a Tom Baker adventure. A good plot (well written by Douglas Adams) nice bits of humour and good old K9. And Tom Baker's brilliant narration. It was a good idea to put the script in the pack. Why not do this with *The Invasion* video?

Gary Best,
Harrow,
Middlesex

Other readers have suggested putting audio copies of the missing The Invasion *episodes in the package next year.*

Shada is overrated , over padded, predictable and stereotypical twaddle that gives *Doctor Who* a bad name and makes *The Dominators* look like *War and Peace*!

Douglas Adams once said (in the book *Don't Panic*, page 139) that *Shada* only gained notoriety because nobody's ever seen it. It really is the most cringe-inducing effort ever written. Skagra looks effeminate; Chronotis' incredible heart beats in Gallifreyan morse-code to explain the plot is awful; the Porter calls a policeman to see the missing room (an everyday occurance) but takes two episodes to get there; there are lots of corridor running-about scenes; the monsters look ridiculous... I could go on for ages.

Shada could have been superb. Unfortunately two episodes-worth of plot are expanded to six episodes and Mr Adams' all-too-knowing and pretty awful sense of humour crept in, ruining the whole thing.

Chris Winwood,
Lower Wick,
Worcester

Douglas Adams' script is fantastic as the script book bears witness, Tom Baker and Lalla Ward maintain their fabulous off-the-wall repartee. The story is only marred by one thing - Keff McCulloch's music. What on earth is the point of adding "terror twangs" to the lines "I was here in 1958 but in a different body" and Chronotis asking Parsons if he wants lumps of milk in his tea?

Chris Petts,
Newport,
Shropshire

So *Shada* has finally arrived. Wow! This is *Doctor Who* at its best! Tom Baker turns in a spellbinding performance introducing this unfinished work. *"Shada...Shada..."* he whispers, looking quite mad! Eyes ablaze, showing us why he reigned for so long as the definitive Doctor.

What could have been a frankly uninspired story has been kick-started by Mr Baker's oratory prowess.

Greg Barton,
Styvechale,
Coventry

Shada was brilliant! Tom Baker's links were very well done and necessary for the story.

However the planned links for *The Invasion* release next year are a mistake. BBC Video should release *all* the complete stories before this. I would be dismayed if I bought *The Invasion* with two episodes missing and a few months later they turned up, and the BBC then released the full story.

P Worth,
Derby

If between now and its release date the missing two episodes of *The Invasion* were to turn up, would they be used instead of Nicholas Courtney's links?

A J Culbert,
Harlow,
Essex

ON TARGET?

I'm writing to congratulate Target Books on their new range of *Doctor Who* reprints. It's about time the series was reprinted with new and attractive covers, rather than those old photographic and comical looking covers. Now we'll have a collection we'll feel proud of.

I have a question about the new covers though - will they be including *Mindwarp, Slipback* and the rare *Fury from the Deep*?

Craig Douglas,
Rockingham,
Western Australia

Anyone else got any hard-to-find books they'd like Target to consider reissuing?

Can I claim the prize for the undeclared competition in **DWM 188** (set no doubt by 'Gazza' Russell) to see who can spot the most Gary Numan references? *Are 'Friends' Electric* (page 7), *Creatures* and *Strange Charm* (Page 48) are fairly obvious. But what about Caroline Munro (page 4) who released a version of Numan's *Pump Me Up* plus numerous mentions of *America, Survival, Warriors* (*Ice* and *...of the Deep*) *The Fury* (*from the Deep*), *Exhibition* and *How Time's Change.* Most magazines give away T-shirts for this sort of thing. Any chance of an inflatable Caroline Munro instead?

Trevor Lambert,
Twyford,
Berkshire

A T-shirt? No! How about a one-way ticket to the funny-farm? By the way The Fury *doesn't count because it's* Fury from the Deep *(no* The*)!*

ADDITIONAL INPUT

DWM 189: Behind the Scenes: In the *Shada* piece, K9 assistant operator Stephen Cambden has asked us to point out that the quotes attributed to him have ***never*** been said by him. We apologise to Stephen unreservedly.

DATA COILS

Entries 50p per word, cheques, postal orders or International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. PLEASE WRITE YOUR ENTRY CLEARLY. Send to Jane Smale, **DWM** Data Coils. Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accept offers to swap or sell video material. All entries must be received by deadline specified: late entries will be held over until the next issue. Cancellations should be in writing six weeks prior to publication date.
Conditions: Marvel Comics Ltd. reserves the right to refuse, amend, withdraw or otherwise deal with all advertisements submitted to us at our absolute discretion and without explanation. All advertisements must comply with the British Code of Advertising Practice and not contravene any regulations or provisions of the Law for the time being.

PERSONAL

***DOCTOR WHO* FANS SEEK NEW SEASON!** Demand an answer on the series' future! Apply in writing, politely stating your views, to Mr Peter Cregeen, Head of Drama Series, BBC TV Centre, Wood Lane, London W12. **WRITE NOW - TOMORROW IS TOO LATE!**

***DOCTOR WHO* SALE!** Send SAE to Nick Betts 3 Knightly Close, Cubbington, Leamington Spa, Warwickshire CV32 7LB

FANZINES

SEVENTH DOOR FANZINES: SAE for catalogue: 29 Clovelly Drive, Southport PR8 3AJ

CLUBS

When writing to the addresses below, please tell clubs you saw their address in **Doctor Who Magazine**

***DOCTOR WHO* APPRECIATION SOCIETY** PO Box 3, Mountsorrel, Leicestershire LE12 7SY.

THE GRAND ORDER 173 Coalshaw Green Road, Chadderton, Oldham OL9 8JS

FRIENDS OF *DOCTOR WHO* PO Box 14111, Reading PA 19612-411 USA.

***DOCTOR WHO* FAN CLUB OF AUSTRALIA** PO Box 148, Gladesville, NSW 211 Australia.

THE NEW ZEALAND *DOCTOR WHO* FAN CLUB PO Box 26311, Epsom, Auckland, New Zealand.

THE *DOCTOR WHO* INFORMATION NETWORK PO Box 912, Station F, Toronto, Ontario Canada M4Y 2N9.

ANOTHER FREE POSTER IN DWM ISSUE 192

Introducing Professor Bernice 'Benny' Summerfield, the Doctor's new companion! Plus, *The Sea Devils* is featured in the archive section and Philip MacDonald takes a look at creator Malcolm Hulke's contributions to *Doctor Who.* Donald Tosh continues his reminiscences about the programme during the mid-Sixties and *Ghost Light* author Marc Platt takes Ace on an exploration of the TARDIS in a new comic strip, drawn by John Ridgway.

It's all in

Doctor Who Magazine 192

on sale 1st October 1992

BEHIND THE SCENES

Giant Spiders, Egyptian Mummies and early K9 designs were just some of Ian Scoones' creations for Seventies *Doctor Who* as Marcus Hearn discovers. . .

It is surely a mark of Ian Scoones's devotion to his work that he decided to call his dog Hammer. Not exactly the archetypal family man ("can't stand kids, just love the ladies who make 'em"), Ian keeps Hammer as his constant companion. The energetic canine divides his time between eating crisps and playing with the other customers in the bar where we're talking.

Ian retains a special fondness for the classic Hammer films he helped create effects for, although by the early Seventies the economic climate had almost put paid to the legendary film company. The victim of an industry slump in the late Sixties, Ian joined the BBC and found himself in an environment where his visual effects were not always as welcome as they had been at the house of horror.

"I always remember working with Peter Hammond on *Wuthering Heights*. He hated effects because he always felt it took his control of the show away from him. We had to do a storm which was symbolic of the love affair between Heathcliffe and Cathy. Everything in the whole production was geared to this almost supernatural feeling of nature in the raw. I was standing by with a special effects team from Pinewood and we had water tanks, pumps, rain gear and wind machines.

"However, we ran out of time on the live action so Peter said, 'Oh I'll superimpose the rain from a library shot over black velvet. We'll do it that way and put the lightning in afterwards.' I felt very sad about this because not only was it a waste of money from the BBC's point of view but I knew how I wanted to see it. I said to the producer, 'If there's any money left, why can't we do this in miniature?' I eventually used a photographic cut out of the house with peat in the foreground, a couple of model trees and a dramatic backdrop. We filmed it in high speed, using atomised water from garden sprays as rain.

"Everything worked beautifully so we slipped it into the rushes at Ealing one morning. Peter was not interested in seeing this shot; he was far more interested in seeing his talking heads as we call them. He suddenly sat back and said, 'Bloody marvellous! Who did that? Did they go back again?' Anyway, he was so happy with it that he used it as the tail end of one episode, led it into the next one and ran the credits over it. That was a wonderful pat on the back and very gratifying. Again we had fooled all of the people all of the time – even the professionals because at first Peter didn't realise it was a model shot."

THE SPIDER PROBLEM

However, whilst realism was a praiseworthy achievement in *Wuthering Heights*, the same couldn't always be said of *Doctor Who*.

"Barry Letts said the spider I designed for *Planet of the Spiders* was just *too* horrific. They were very worried about the sort of Mary Whitehouse censorship that was suddenly being taken very seriously. To me, the best part of the fairground is the ghost train, and Punch and Judy has got to be one of the most violent stories of all so I don't agree with artistic censorship. I think it's very healthy to develop and stretch the imagination of a very young person otherwise you're bringing them up in such a blinkered way that they're not ready to experience the horrors of *real life*. Remember, all we're dealing in is fantasy, and healthy imaginations are something we very much lack in this country.

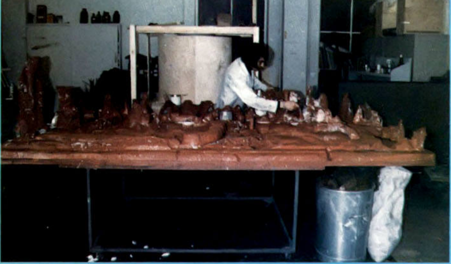
"Anyway, Mat Irvine took that one on. His spider was half radio controlled and half clockwork mechanics. Mine was a little bit more subtle and worked off a balloon to make it 'breathe', so it was operated from this 'bladder', and from wires like a puppet."

Whenever discussing what could have been, Ian's voice drops from it's resonant boom into a velvety hush. At these times you're granted access to his personal chamber of horrors; an imagination nurturing creatures much too grotesque for *Doctor Who*'s family audiences. I wondered, did a new producer's arrival mean a more favourable response for such ideas?

"Well, Philip Hinchcliffe was a totally different kettle of fish. He wanted to make it much more of an adult series. My favourite of all has to be *Pyramids of Mars* which was a total spoof on Hammer's *The Curse of the Mummy*. The ironic twist was that we used Stargroves, the mansion owned by Mick Jagger. We didn't know at first, but we found out that the original owner of the house was Lord Caernarvon, the guy who discovered Tutankhamen in 1926. Wasn't that ironic?

"On location, the canopic jars were in fact thermos flasks – we used everything! We also had the papier mache type jars with heiroglyphics written on them. The original canopic jars were of course for storing the heart, liver, brains and so on. We supposedly had mechanical ones. The mummies themselves were beautifully designed by Barbara Kidd although their insides, which you saw after they were unwrapped, were designed by me. I later used the same exo-skeleton principle in one of the *Hammer House of Horror* episodes.

"I remember there was a fight sequence where a casket was picked up by this guy and thrown at the Doctor. I had six of these caskets made from balsa wood and beautifully painted by an outside contractor. When the director, Paddy Russell, saw them she said, 'We can't destroy them, they're just too beautiful. Don't destroy that one, I want one.' So, rather sweetly, we never used it."



Above: Ian Scoones working on the model of Metebellis Three from *Planet of the Spiders*. Below: The surface of the planet with the blue mountain as a painted backdrop. Photos © Ian Scoones.

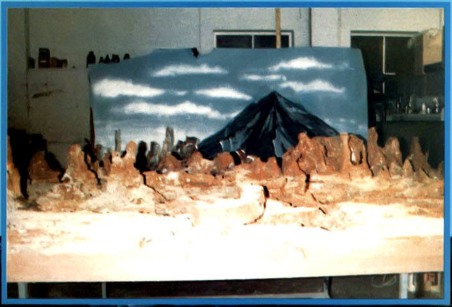


Photo © BBC Video

The Great One awaits the final blue crystal that will give her universal domination in *Planet of the Spiders*. Photo courtesy of Ian Scoones.

How were Sutekh's servant's smoking footsteps achieved?

"There was this new Nylon type material for woolly rugs which was wonderful because you could use it to hide any joins. I cut out sections which were slightly oversized to the actor's feet. Each foothold was like a little box and inside each one was an aluminium Z shape. As he went down on each one it would stay down, and we'd pump smoke through the gap underneath the set. The actor rehearsed it for at least an hour in order to get his footsteps right. He worked it out exactly.

"I also remember the bit where Bernard Archard (playing Marcus Scarman) had to be shot in reverse. It was done in real time and acted in reverse to appear forwards. I directed that sequence myself.

"The fire at the end of *Pyramids of Mars* was the biggest the fire prevention people at Television Centre had ever handled. I reran it the other day and it doesn't look much now, but in fact nobody had ever gone that far with the amount of gas we had in the studio. I had every fire prevention officer in the building standing by!

"For the house exploding at the end I used a photographic cut out. It was a big photograph and I took it from an angle so it was in the right perspective. You have to bring your camera right down in the false foreground otherwise you appear to be viewing the model from forty or fifty feet above the ground. The first lesson I learnt with Derek Meddings and Les Bowie was that you always use the widest angle, put the camera right in and film as low as possible."

PARTIES IN WALES

Ian's next location visit was to Portmeirion, a picturesque village in North Wales which doubled as Fifteenth century Italy for Season Fourteen's opening story.

"I was at Portmeirion for *The Masque of Mandragora* and had a wonderful time. It was a beautiful place and it was almost like a holiday because we weren't required every day but we were up there for the whole six days. Chris D'Oyly John was the production unit manager and there was a party in his room every night. It was always his room so we didn't mess up everybodys'. We only had to pay for one room to be decorated rather than the whole village!"

Ian described how he worked with electronic effects designer AJ 'Mitch' Mitchell (see **DWMs 187-188**) to achieve the arrival of the Mandragora energy in Part One.

"I used igniter-cord which could be lit underwater for that. Mitch, who never got to go to Portmeirion because he was stuck in the studio in London, did the fireball electronically. He brought it in to the water where I set off my charge which rippled across the water to the stunt guy Stuart Fell. He then 'dies' and smokes. We simply presented Mitch with what we'd shot and he matched to it."

Were all props and effects purpose built in the visual effects department?

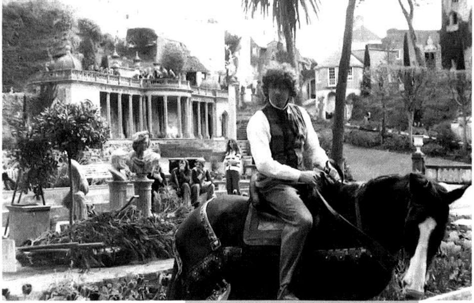
"Not always. For example in the early Seventies we were working at the Beeb when I heard that Gerry Anderson [the producer of *Thunderbirds*, *UFO* and other SF series] was moving out of his place at Slough and everything was up for grabs at giveaway prices. I said to Bernard Wilkie, 'Get a lorry, we're going up to Century 21 Films to grab everything.' We got all the plastic dressing, all the secondary models – the lot for about £75. The original cost must have been thousands but that's all they asked for. They even threw in the radiator grille from Lady Penelope's Rolls Royce! It was stuck in the BBC for years and I don't know what happened to it but nowadays of course it would be worth a fortune. We bastardised everything; took bits off and added other things on so we could use them for ever more. We rehashed things for *Doctor Who*, *Blake's 7*, you name it. 'Improvisation' is the name of the game on tight budgets."

Gerry Anderson's losses were Graham Williams's gain as *Doctor Who*'s new producer steered the show into some of its most effects orientated productions.

"Graham was the easiest and nicest of producers, in fact he was almost too easy. Barry Letts, like Peter Hammond, had been an actor. He'd also been a director and everyone respected him totally, he was *the* producer. Philip was very much more commercial and quicker, and not quite so 'BBCish'. Graham was a big pussycat; he was open to suggestions and was very good at letting talents develop. He *wanted* people to give their best and he brought their best out within the time and budget. He was very sympathetic to everybody's problems as well as still being *the* producer.

BIG BUDGETS

"*The Invisible Enemy* was, to my knowledge, the biggest budgeted *Doctor Who* ever at the time. I did very involved storyboards for that, which was unusual, but I believe very strongly in them because we're in the art of visual communication. At production meetings a picture really does paint a thousand words. In the days of Hammer I remember director Val Guest would always have a classroom blackboard on the set. He had all his moves worked out and everything he required for the day. Nobody would ever have to ask what was next. If they did he'd say, 'Haven't you



Above: Tom Baker on horseback, during the location shoot for *The Masque of Mandragora* in Portmeirion. Below: Tom Baker and his stunt double Terry Walsh preparing to film the opening sequences to Part Two of *The Masque of Mandragora*. Photos © Ian Scoones

read my board? It's been there all day!' Everybody from the producer to the teaboy knew what was going to happen. I always did storyboards when I could.

"*The Invisible Enemy* was, of course, a spoof of the film *Fantastic Voyage*. The Doctor and his assistant get injected into the bloodstream. You see all the corpuscles and the fighting torrents of blood rushing past. However we had a shoestring budget compared to a feature film and of course people had already seen *Fantastic Voyage*. Ours had to be almost better! This was the same problem I had with *Blake's 7* after people had seen *Star Wars*, If you give an audience a standard they become sophisticated overnight."

Why was Tony Harding also allocated to handle the effects on the serial?

"It was felt that because there were so many model effects to do, one person should do the miniatures while the other concentrated on the floor effects. They weren't just standard floor effects because the writers had written in this robotic dog, K9. Bernard Wilkie authorised another designer to be brought in, so Tony worked with us. I had already designed a totally different K9 from Tony's, but Tony's was far better than mine. My design was more like a hound of the Baskervilles in heavy armour with fiery breath and dragon eyes. Tony's design was brilliant because it worked: with mine there would have been horrendous problems. However it worked a bit too well. It was getting more fan mail than Tom Baker! Tom won't mind me saying this but all actors live on their praise and when an inanimate object gets more fan mail than you do, well... At rehearsals this dog would occasionally be kicked in the hope it wouldn't last until the end and therefore be cut. K9 was almost sabotaged many times but was saved by the team we brought in from Slough who worked on him until he was perfect. He was, of course, brought back by popular demand for many shows afterwards."

Above: The production team watch as one of Count Federico's guards encounters the Helix energy. Below: The dreadful after effects... Photographs from the filming of *The Masque of Mandragora* © Ian Scoones.

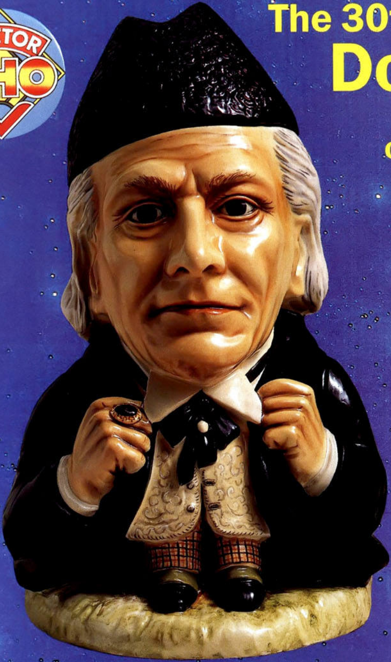
One of the 'bastardised' models bought from Gerry Anderson's Century 21 studios, reused in *The Invisible Enemy*. Photo courtesy of Ian Scoones.

As well as actors' egos, the department also had to contend with the competition from *Star Wars*, surely the greatest visual effects milestone of the Seventies.

Strangely enough, there were a number of people I knew working on that film in Elstree and they said, 'What a load of junk' because they hadn't seen what the Industrial Light And Magic boys were going to do. It was quite a downbeat movie because beforehand everything had to be pristine and clear cut as in *2001* and *Space:1999*. Here was a film with a load of old rusted springs and costumes made of rags and bandages. Of course, it took off, and the big screen again gave us a line of excellence to try and mimic in a smaller way on television."

George Lucas had moved the goalposts and things would never be quite the same again. ◆

Next issue Ian discusses *Blakes 7, City of Death* and his work on the *Doctor Who* exhibitions.



The 30th anniversary of Doctor Who

provides a unique opportunity to collect a limited edition of ceramic character tankards modelled on the seven incarnations of the Doctor.

Hand-made and hand-painted by skilled craftsmen in the fine traditions of the Bovey Tracey potteries, these stunning pieces are faithful reproductions of each of the seven Doctors. All pieces are individually numbered and include a Certificate of Ownership. Only 750 of each Doctor will ever be made and initial reaction has been so enthusiastic, we advise you to place your order without delay.

Actual size: 9¾" high

POST ORDER FORM TO: AIDEE INTERNATIONAL LTD., FREE POST, BOVEY TRACEY, DEVON, TQ13 9SE OR PHONE 0626 833 081

Please enter my order for:

☐ Dr. Who No. 1 @ £59.95 (including postage & packing)

☐ A full set of the 7 Doctors plus complimentary video with the sixth Doctor.
I understand the pieces will be despatched once every 3 months
and that I may pay in monthly instalments of £19.98 as set out below:

☐ Debit my credit card in accordance with instructions as above.

☐ Access ☐ Visa Card expiry date ____________

No. ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

☐ I enclose my cheque/Postal Order for £59.95

Name ____________________

Address ____________________

____________________ Postcode ____________

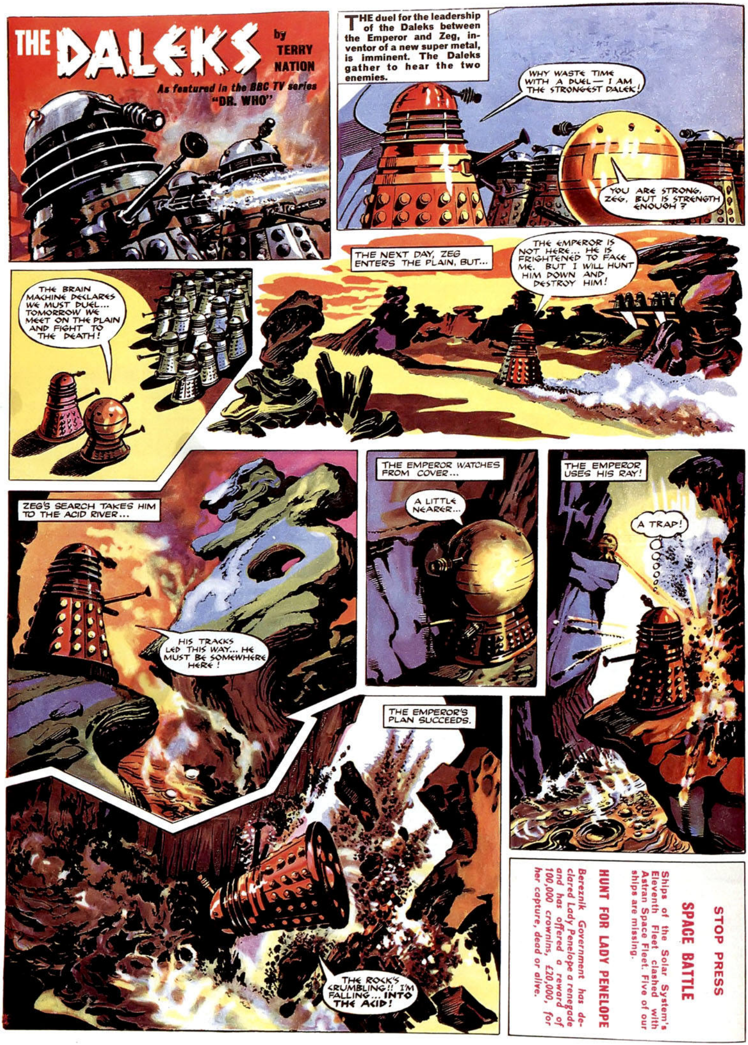
U.S.A. customers pay $99.95 by Mastercard or Visa (includes duty & delivery)
U.K. deliveries allow 28 days, U.S.A. deliveries 60 days.

Doctor Who Diamond Logo: © 1973 BBC Doctor Who is a trademark of British Broadcasting Corporation Licensed by BBC Enterprises

THE DALEKS

by TERRY NATION

As featured in the BBC TV series "DR. WHO"


THE duel for the leadership of the Daleks between the Emperor and Zeg, inventor of a new super metal, is imminent. The Daleks gather to hear the two enemies.
WHY WASTE TIME WITH A DUEL — I AM THE STRONGEST DALEK!
YOU ARE STRONG, ZEG, BUT IS STRENGTH ENOUGH?
THE BRAIN MACHINE DECLARES WE MUST DUEL... TOMORROW WE MEET ON THE PLAIN AND FIGHT TO THE DEATH!
THE NEXT DAY, ZEG ENTERS THE PLAIN, BUT...
THE EMPEROR IS NOT HERE... HE IS FRIGHTENED TO FACE ME. BUT I WILL HUNT HIM DOWN AND DESTROY HIM!
ZEG'S SEARCH TAKES HIM TO THE ACID RIVER...
HIS TRACKS LED THIS WAY... HE MUST BE SOMEWHERE HERE!
THE EMPEROR WATCHES FROM COVER...
A LITTLE NEARER...
THE EMPEROR USES HIS RAY!
A TRAP!
THE EMPEROR'S PLAN SUCCEEDS.
THE ROCK'S CRUMBLING!! I'M FALLING... INTO THE ACID!

STOP PRESS

SPACE BATTLE

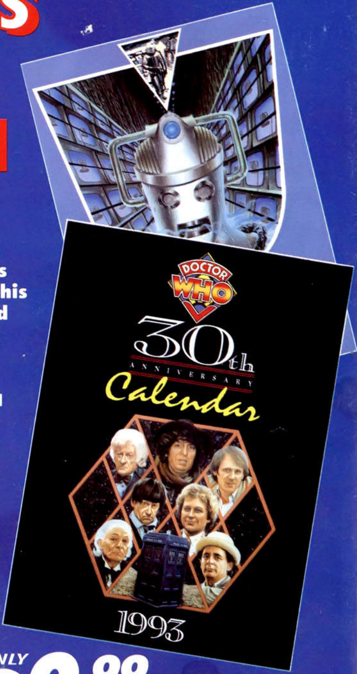
Ships of the Solar System's Eleventh Fleet clashed with Astran Space Fleet. Five of our ships are missing.

HUNT FOR LADY PENELOPE

Bereznik Government has declared Lady Penelope a renegade and has offered a reward of 100,000 crownins, £20,000, for her capture, dead or alive.

ADVERTISEMENT

THE DOCTOR'S DEADLIEST FOES RETURN FOR 1993



Ten of Doctor Who's most dangerous enemies return to terrorize you throughout 1993 in this superb full colour calendar, officially licensed by the BBC for the series' 30th anniversary.

You will also come face to face with all seven incarnations of the Doctor, and current companion Ace in twelve stunning paintings from the best professional and fan artists, including:

Alister Pearson	Covers for over 60 DOCTOR WHO novels and Video releases.
Lee Sullivan	Artist for Marvel Comics' DOCTOR WHO Magazine and ROBOCOP.
Colin Howard	Covers for DOCTOR WHO: TIME LORD, and DOCTOR WHO Magazine.
Les Edwards	British Fantasy Award Winner 1991 - Best Artist.
Pete Wallbank	Cover art for DOCTOR WHO Magazine and Virgin Books.
Mark Oldroyd	Work for RADIO TIMES, London Underground.
Brian Hudd & Alistair Hughes	Fan artists whose work has appeared regularly in numerous publications.

The calendar also contains all the important DOCTOR WHO dates for your diary, plus room to add your own birthdays and anniversaries.

ONLY **£9.99** PLUS £1.00 POST & PACKING

SIZE: 297mm x 420mm
Full Colour throughout
Spiral bound with hanger.

To order your copy, simply fill in the coupon below (or write details clearly on paper) and send it, along with a cheque or postal order made payable to VISION PUBLICATIONS to this address:

Vision Publications, P.O. Box 319A
Tolworth, Surbiton, Surrey KT5 9YE

Please allow 28 days for delivery. Overseas orders send £15.00 sterling. All orders dispatched in card envelopes. Doctor Who is a trademark of the British Broadcasting Corporation. Doctor Who diamond logo ©BBC 1973. Licensed by BBC Enterprises Ltd.

NAME: ____________________

ADDRESS: ____________________

____

________________ POST CODE: ________

Please send me ☐ copies of the 1993 Doctor Who 30th Anniversary Calendar,

at £9.99 + £1.00 P&P per calendar. I enclose a cheque/Postal Order for £ ☐ made payable to VISION PUBLICATIONS.

DOCTOR WHO ™

30th ANNIVERSARY Calendar 1993

KEEPING DOCTOR WHO ALIVE!

Calendar copyright © VISION PUBLICATIONS